THE ETUDE

Presser's Musical Magazine AUGUST, 1916



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PRESSER'S MUSICAL MAGAZINE



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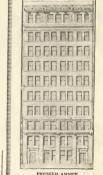
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The World of Music

THE ETUDE does not pretend to be a musical newspaper. It is a Musical Educational Journal for the home and the studio. This department records those events with which music lovers should be familiar in order to keep pace with the progress of the art. Musical reports naturally gravitate toward THE ETUDE editorial offices although THE ETUDE does not employ local representatives in any part of the world. All of the reliable musical newspapers, American and foreign, are searched each month for musical notes of importance or human interest so that THE ETUDE reader in this department gets all the necessary facts in concise, readable form. This must also explain to our friends why it is impossible for us to mention local occurrences of chief interest to those who give them. THE ETUDE receives hundreds of such notices and to publish some and ignore others must result in bad feeling. Yet if we were to publish all those received this department would overwhelm the entire magazine. THE ETUDE has a genuine interest in local musical developments in all parts of our country but space limitations in this department make publication impossible.

At Home

NEARLY fifty per cent, of the students at Seattle High Schools tuke music as nn elec-

decided to establish a department of choral music. The first "Professor of Choral Music" will be Howard Lyman.

WALTER HENRY ROTHWELL, formerly director of the St. Paul Symphony Orchestra, has been appointed chief conductor of the Civic Orchestra Concerts in New York this summer. AT the Convention of the Ohio State Music Teachers' Association Mr. Robert Eraine had charge of the Violin Department. The president elected for the forthcoming year was Mr. Wilson G. Smith.

THE University of Maine has established a music course. The first director of the new department will be Adelhert W. Sprague, con-ductor of the Bangor Band and Festival

THE will of the late Clara Louise Kellogg leaves the bulk of her estate to her husband, carl Strakosch. The estate is estimated at approximately \$300,000, including valuable jewels given her hy royalty.

Robeat G. Miller, a well-known voice teacher in Zanesville, O., was killed recently by an automobile. He was at one time direc-tor of the Arion Opera Company. One of his pupils was Chauncey Oicott.

Many vocal students will regret the death of Emil Gastel of Philadelphia, who has of Emil Gastel of Philadelphia, who has suffered illness for many years. Many of his pupils are now famous singers, one of the most noted heing Horatio Conneil.

in giving their services for the purpose of raising funds for war sufferers is stupendous. Ernest Schelling, the well-known planist, has alone raised \$31,000 for various funds since the war started.

THE degree of Doctor of Music has been conferred by Wake Forest College upon Albert Mildenburg, dean of music at Meredith College, Raleigh, N. C. Dr. Mildenburg was formerly prominent as a conductor in New York.

AN orchestra of forty members has been formed among the students of Mansfield State Normal School, Mansfield, Pa. it is conducted by Dr. William Butler, a well-known violinist, conductor and writer on musical subjects.

THE Civic Music League of Minneapolls, Minn., started as a temporary organization has now been made permanent. He purpose is to unite all the musical activities of Minneapolls designed to assist the development of that city as a music center.

THE Texas State Music Teachers' Associa-tion recently convened in San Antonio, Many interesting conferences and discussions made

the occasion memorable. Professor Arthur L. Manchester was again elected president of the association. An open air performance of *Slegfried* in St. Louis was attended by an audience of between 10,000 send 12,000 people. An "alistur" cast formed from the New York Metropolitan Opera House singers. The same work has also been given at the Cincinnati Baseball Park.

Tite death has occurred of Mrs. Arthur J. Hubbard of Boston. Mr. and Mrs. Hubbard have taught singing in Boston together for nearly thirty years, and have occupied a prominent position in Boston musical life. Mrs. Hubbard's loss will be deeply regretted.

An open air performance of Verdi's Requiem, with a chorus of 1,200 and an orchestra of 120, was given at the New York Polo Grounds early in June. A similar open air performance of the ame composer? Aida was also given under the auspices of the University of Pennsylvania in Philadelphia.

AMONG the 884 men and women who had degrees hestowed upon them by the University of Pennsylvania only four secured that of Bachelor of Music. And the interesting fact alout it is that these four were all women, three of them being Sisters of the Roman Church.

THE marriage has taken place between Florence Hinkle, the celebrated concert soprano, and Herbert Witherspoon, basso of the Metropolitan Opern Company, and celebrated as a teacher and voesi recitalist. The best wishes of nil who have heard these withers of nil who have heard these them to be the second of the their new happiness.

Tirs well-known Metropolitan Opera tenor, Albert Reiss, has taken out his naturalization appears. He is a great advocate of opera in specific control of the state of the stat

THE first concert of the Business Women's Charlest League of Philadelphia Indicated that the league is destined to attain a lath artistic tendency of the Business Women's Christian members of the Business Women's Christian League and has been organized by Migs May Porter, well known as an organist and director in Philadelphia.

SASTER, A BALEWIN, Organist and Pro-Free Committee of the Committee of th

Abroad

The popular film-drama, The Birth of a Nation, is now being displayed at Drury Lane Theatre, London. The music is sup-plied by the Æollan Orchestra, entirely com-posed of women.

AFFER about three hundred years the Baxarian government has suddenly decided to piace a hust of Johann Sebastian Bach in the Wathalia at Regensburg. Our readers will be relieved to feel that Bach's claim to immortality is secure.

The death has occurred in Australia of Graham P. Moore, ne well-known English and the Control of the Control of

to pixee has used of Johan Schalten Boch in to pixee has used to have a season of the composition, mostly to pixee has used to have a season of the composition of the children of the childre

the British were recovering their sense of the property of the

(Continued on page 608.)



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THE ETUDE

AUGUST, 1916

VOL. XXXIV No. 8



A Revelation



TWENTY-FIVE years ago the average piano student in America could not consider his repertoire complete unless it included Leybach's Fifth Nocturne. Never a composition of more than mediocre merit, it was nevertheless the musical forge upon which was hammered out many and many a primitive musical career. We played it, we sang it, we whistled it, we pounded it, we tortured our neighbors with it, we did everything we possibly could to it and with it, and in the end stood unashamed before the world. When it was put into the shade by the greater lights of the real masters we still went back to the old Fifth Nocturne to find out why it was that it charmed us so, why it was on thousands of recital programs.

THE ETUDE has recently been conducting a careful audit of 150 recital programs given by teachers in all parts of the United States. These were taken just as they have come to us. Some are from the leading conservatories in large Eastern and Middle Western cities. Others come from towns and villages "everywhere." The examination was as fair as anything could possibly be. Out of two thousand compositions recorded Leybach's Fifth Nocturne appears only once. Yet, in certain districts where musical culture may not as yet have reached as high a standard as in some others, the Fifth Nocturne would still make a very successful recital piece. Many teachers would do well to consider the capacity of their audiences at

The audit was a revelation in more ways than one. According to these programs (which, by the way, covered a period of two years) the most used composers are:

Chopin	6:
Mendelssohn	61
Beethoven	55
Bach	44
Schubert	40
Grieg	38
Schumann	37
MacDowell	34
Mozart	28
Liszt	26

The numbers after the names state the times which compositions of these composers appeared on the programs. While this cannot be said to be wholly conclusive in estimating the musical taste of our country, the great number and variety of districts represented and the period of time covered certainly make these figures straws which show how the wind blows.

That the first ten in popularity are admitted great masters, and that an American composer is among them, must be very gratifying to American readers. It shows what excellent work the teachers of the country are actually doing. If it were desirable to publish the remainder of the list our readers would find some very surprising things. For instance, Handel is represented by only seven compositions, Gottschalk by five (more's the pity), Henselt by three, Gluck by one, and Sir Arthur Sullivan by one. Brahms stands much higher in the list than Tchaikovsky, Scharwenka, Leschetizky, Rachmaninoff

and Debussy. The names of many much-vaunted American composers are conspicuous by their absence, but there is a most encouraging representation of the works of other American composers. Indeed, out of a total of 2,012 compositions recorded there were 901 from American composers, the majority of them being those who must remain content to be called lesser lights until they can raise themselves



Sleep and Nerves



"THERE are more ways of opening a door than kicking it open," said a dear old lady. We hear in these days of all sorts of wonderful treatment for disordered nerves. Medicines, baths, exerciscs, psychoanalysis, tonics, and dozens of other things have been prescribed. For most nervous conditions, however, there is a splendid remedy, and that is sleep. It is certainly the simplest and possibly the best.

Music students and music teachers have to consider their nerves quite seriously, especially in the matter of public performance. If the player will only look ahead just a little much of the suffering that comes before performance can be avoided. See to it that you get plenty of sound sleep for a week before the event. Sound sleep is not possible unless you have plenty of fresh air and unless you have been careful of your diet.

The literature of sleep is surprisingly great. German savants have given great attention to it. Dr. Freud's investigations in the sphere of dreams have, for instance, revolutionized the treatment of certain forms of insanity. There is no need, however, for our readers to investigate sleep scientifically. The main trouble with most musicians is that they don't begin to get enough of it. Listen to the wisdom and humor of Cervantes in Don Quixote.

"Now blessings light on him that first invented this same sleep! It covers a man all over, thoughts and all, like a cloak; it is meat for the hungry, drink for the thirsty, heat for the cold, and cold for the hot. It is the current coin that purchases all the pleasures of the world cheap, and the balance that sets the king and the shepherd, the fool and the wise man even."

Musical Poppycock



ART, religion and music seem to have suffered dreadfully from a kind of jargon purporting to represent ideas, but in reality nothing more than the outlandish gibberish of charlatans inventing words to substitute for their ignorance of real learning. .

In music there are kinds of poppycock methods which are nothing more than the tools of fraud. A score of silly touches, and fancy flourishes under new names, are offered for sale by as many impostors. The ETUDE looks forward with pleasure to the presentation of a fine corrective article by the noted composer-pianist, Mrs. H. A. Beach, on Common Sense in Music Study in the October Issue of THE ETHING

Let Us Recognize Music in Our School Histories

By C. Nearing

[Entron's Norm.—This Evrum has long been interested in the campaign to gain wider public recognition for mask, and has urged its readers to lose no opportunity to induce to a number of publishers of school histories requesting them to give the matter sections attention.]

HISTORY is a record of progress. The writer has carefully perused a number of the more important school historiës now in use, and music, if one has only these to refer to, has been of no importance to the development of modern civilization. Painting Sculpture and Architecture occupy from fifteen to twenty-five pages in each volume, but no mention whatever is made of the art of music. When we consider the very important place music has at all times held in the social and religious life of all nations, this neglect seems not only needless but culpable. It may well be believed that the absolute ignorance concerning musicians and the growth of music so prevalent among many otherwise cultured persons, is due to this carelessness or stupidity on the part of our historians.

It is almost generally conceded that music not only occupies a place nearer the hearts of the people, but exerts a more subtle influence over them than does any of the sister arts. In the ancient world music was a matter of grave deliberation and legislation, and in our present day it would seem that its economic, if not its intellectual and spiritual importance, should give a place on the pages of the world's history. Teachers everywhere are making efforts to further an interest in the history of music by influencing their students, and by organizing clubs. Let us hope, however, that the time is not far distant when the writers of school histories will see things with a broader vision and will give to music the share of attention that it so obviously deserves.

Musical Instruments of Mythology

THE antiquity of certain musical instruments is so great that their origin is lost in the wilderness of mythology. Thus, for instance, the flute, according to Ovid, is the invention of Minerva, daughter of Zeus (Jupiter) and goddess of arts and crafts. She seems to have had the novice's usual difficulty in controlling the lips, much to the amusement of Juno. As Longfellow tells us in his poem, she

"Flung it aside, when she her face surveyed Distorted in a fountain as she played."

The instrument was afterwards discovered by Marsyas, who quickly learned to play it. He subsequently became so enamored of his skill that he entered into a contest with Apollo, the god of music. Apollo won because he accompanied his voice with a lyre. Marsyas complained that this was not a fair test of instruments, whereupon Apollo pointed out that Marsyas also used both his fingers and his mouth. This puzzled the ludges and another trial was ordered. Marsyas was again defeated, and Apollo, irritated with the mortal's presumption, flayed him alive with his own hands.

The harp is another instrument whose origin antedates history. Its invention is ascribed in mythology to Hermes (Mercury), the son of Apollo. He is supposed to have discovered it through coming across an old tortoise shell with a dried membrane stretched across it. The Hebrews ascribed the invention of the harp to Jubal, mentioned in the fourth chapter of Genesis as "the father of all such as handle the harp and the organ." Incidentally, it may be remarked that

Jubal was the great-great-great-great-grandson of Cain,
If the harp was originated by Jubal, and for that reason is regarded as mythological, then the organ also is a mythological instrument, for it is mentioned in the same verse, though modern Biblical scholars assure us that "pipe" should be substituted for "organ" in this verse. More exact historical researches ascribe its origin to Ctesibius, a barber, who lived at Alexandria about B. C. 284 to 246. Ctesibius noticed that the weight of a movable mirror used in his trade produced a musical sound by the force with which it displaced the air in the tube in which it moved. Experimenting along this line, he invented the first known musica wind instrument not blown by human lungs. It consisted of a hollow vase inverted with an opening a the top. To this was attached a trumpet, and when water was pumped into the vase the displaced air rushed through the trumpet producing a very powerful

Can You Pass This Musical Examination?

The Etude Day Page will be resumed in September. Meanwhile Etude Readers will be given Monthly Tests of Musical Efficiency.

The answers to these examination questions in musical information will be published in THE ETUDE next month. They are simple questions which every well-trained American music student should be able to answer with comparative ease.

No answers to these questions will be sent privately under any consideration whatsoever. The reader must wait until the next issue of THE ETUDE for the answers.

- What famous teacher had the following among his pupils: Liszt, Thalberg, Leschetizky? What two great masters were
- born in the same year in the same country?
- What Spanish teacher of singing lived to be over one hundred years of age?
- What does the term "Nocturne" mean?
- How many symphonies did Beethoven write?
- What does the word "bis" over a measure mean? Who was the composer of the
- "Pathetic" Symphony? What is the meaning of the
- word "Opus"? What is a Capellmeister?
- What is the main distinction between an acciaccatura and an appogiatura?

Answers to Examination Questions Asked in July ETUDE

- A quaver is an eighth note. This term is still used in England.
- Mendelssohn wrote music to Shakespeare's

 A Midsummer Night's Dream at the age of The themes from Brahms' Hungarian Dances
- are not original with Brahms.

 Haydn's Surprise Symphous is so-called because of a sudden fortissimo chord following a pianissimo passage. The chord occurs in the sixteenth measure of the Andante movement. This "surprise" was introduced by Haydn as a humorous protest against the tendency of
- a humorous protest against the tendency of certain people in his London audiences to sleep during the slow movements of his symphonies. A "leit motiv" is a "leading theme." "A typi-cal theme, figure or motive, recurring repeatedly throughout a work, and representative of some person, action, mood or sentiment" (Dunstan). It may be brief or lengthy, and s subject to to any variation or development
- Four woodwind instruments in the modern orchestra: Bassoon, clarinet, oboe, flute. (Other instruments that might be included: contra-bassoon, base clarinet, cor anglais,
- A pentatonic scale is a scale of five tones. The one in general use is the ordinary diatonic major scale with the fourth and seventh degrees omit-ted, sounding as when you play the black keys of the piano ascending from the lowest tone of a group of three. Other pentatonic scales, consisting of other arrangements of five tones, have existed from time immemorial.
- The Italian musical terms for the words giver are: soft—piano; loud—forte; very fast— presto; very slow—largo; lively—allegro; sweet
- Henri Vieuxtemps played the violin. greatest composer of Denmark was Niels

What Time Means to the Musician

"KEEPING time" for most people is merely a question of counting two, three or four to the measure, as the case may be. If a mistake is made, it is regretted, but no particular notice is taken of it. Yet, as a matter of fact, a mistake in time should be regarded as heinous an offense as scratching a painter's landscape with an umbrella. Time is the musician's canvas. He says in effect to his auditors: "Give me five minutes of your time and I will stir your soul with emotions. There shall be melodies and counter-melodies woven together as are the lines of a picture; and if you follow me closely I will build you up a great climax out of these melodies just as the painter gathers his lines together leading them to one central point on his canvas.

If you listen to a great virtuoso, you will find that the value of every note in the piece is carefully regarded. Nay, more, time becomes one of his chief mediums, and though he may leave a note or two out here and there, he guards jealously every pulse and every beat, making every ritard, every stringendo, a perfectly balanced factor in the interpretation of the piece. Thus it is that he holds your interest from be ginning to end, so that you listen entranced until the very last note of the final arpeggio sounds precisely on its own infinitesimal division of time.

Every piano student longs at some period to play like Paderewski or some other hero of the keyboard Here are some of the reasons having to do with time why he falls short of his ambition

He neglects to observe the time signature. He disregards rests.

Pauses, ritard signs and "hurry-up" signs go un-

He lays emphasis on the wrong beat. If the melody stops for a measure or two, he hurries over the ensuing accompaniment measures as though of

When he comes to an exceptionally difficult place, he slows up.

When an unusually easy passage occurs, he hurries

If he indulges in rubato at all, he either overdoes it, or uses it in the wrong place.

He neglects the infinitesimal break between phrases.

He chops off the end of a composition as though he thought his auditors would be glad to know he had finished and they could go on talking free from inter

He fails to realize that the five or ten minutes taken in playing the piece is a painter's canvas, on which there must be no blemish.

Some Facts About Rubinstein

A FOOTNOTE in Rubinstein's autobiography says: "It has been ascertained that during the twenty-eight years that have elapsed since the foundation of the (Moscow Conservatory, Rubinstein devoted the proceeds of his charity concerts, amounting to more than three hundred rubles, to the benefit of the poor, and to other good works. His brother, Nicholas, also gave generously to the cause of charity. During the winter of 1877-78 his Saturday and Sunday concerts in Moscow netted the sum of 52,000 rubles for the benefit of the Red Cross

When Rubinstein was a young man returning to Russia after a stay in Berlin he was once stopped at the border and had much difficulty in getting past the officials at the border. It was not until he had convinced them that he really was a musician by playing on a broken-down piano that he was admitted. Even as it was he was deprived of a number of manuscripts of musical compositions. These were never returned to him. Some years later in a St. Petersburg music store he was shown some of these manuscripts. They had been sold by the government for a small sum of money as "waste namer"

While Rubinstein was in good grace with the high authorities, he nevertheless had much difficulty in getting his operas produced, and this in spite of the fact that his operatic works were well received by the public. When after much delay his opera Maccabees was accepted for production, Count Adelberg, the director, wrote the following order: "It may be given providing that nothing is spent either for costumes or decorations.'

Experience has shown us that the consensus of opinion of the public is almost always right.-C. M. VON WERER

Was Liszt the Paganini of the Piano? By HENRY T. FINCK

FRANZ LISZT reached the ripe age of seventy-five, He lived a life crowded, as few lives have been, with hard work, romantic episodes, splendid triumphs, deep disappointments. It is not strange that he repeatedly alluded in the letters of his last years to the twdium vitw. He had become tired of life, having exhausted its joys as well as its sorrows. What is strange is that he had an attack of this tadium vita when he was a mere youth-an attack so severe that he decided to say farewell to the musical world and enter the Church. From his early years his mind had been inclined toward religion; but there were other reasons which affected him at this time,

among them a disappointment in love, a long illness, an inborn aversion to the career of a public performer, and the necessity of giving lessons to support himself and his mother in Paris because his recitals were not well-attended. At one time he was so short of funds that he sold his piano to buy bread.

When we consider the many ways in which Liszt, during his long career, helped along music and musicians, we realize that it would have been nothing short of a calamity if, at the age of twenty-one, he had followed this inclination to

ecome a priest What averted the calamity was Paganini's violin playing.

Niccolo Paganini arrived in Paris in March, 1831, on a tour which set all Europe aflame with wonder at the amazing brilliancy of his playing. He performed tricks with harmonics, double stopping and treble stopping, arpeggios, springing bow, together with "guitar effects," pizzicato and arco simultaneously, and other things that astonished not only "the natives" but rival violinists, who could not understand how he did them. Liszt heard him, and like a flash the thought came to

him: "What wonderful things might be done with the piano if its technical possibilities were developed as those of the violin have been by Paganini."

He made up his mind to do this himself. Thenceforth he shunned appearing in public or in society, devoting most of his time to experimenting on the piano; and when, after three years of assiduous practice, he gave another recital, the Parisians applauded him as frantically as they had applauded Paganini. He had become the Paganini of the piano, performing feats of virtuosity which no other player could equal.

A Frank Confession

While the public applauded, the critics jumped on Liszt with both feet, on the ground that he took liberties with classical works, playing them arbitrarily and introducing inappropriate ornaments. That they were justified in censuring him he admitted four years later, in a letter to George Sand, in which he confessed his guilt in these contrite words: "In concert halls as well as in private drawing rooms I often played works of Beethoven, Weber, and Hummel, and I am ashamed to say that for the sake of winning the applause of a

public which was slow in appreciating the sublime and beautiful, I did not scruple to change the pace and the ideas of the compositions; nay, I went so far in my frivolity as to interpolate runs and cadenzas which, to be sure, brought me the applause of the musically uneducated, but led me into paths which I fortunately soon abandoned. I cannot tell you how deeply I regret having thus made concessions to had taste, which violated the spirit as well as the letter of the music. Since that time absolute reverence for the masterworks of our great men of genius has complctely replaced that craving for originality and perexact opposite of Paganini in everything except his dazzling technical skill as a player In 1841, shortly after Paganini's death, Liszt wrote

a remarkable essay in which he declared that the death of that Italian violinist signified the end of virtuosity that is, of the display of skill for its own sake and the glorification of the player. "May the artist of the future," he added, "cheerfully drop the vain, egotistic part which, we hope, found in Paganini its last brilliant representative; may he place his goal within and not without himself; and may virtuosity be a means to him, never an end in itself." Fetis, the famous Belgian scholar

and historian, who wrote a book on Paganini which is filled with enthusiasm for his virtuosity, was obliged to admit that he was not a great interpreter, but was really quite second-rate when it came to playing anything except his own show-pieces. "In his concerts in Paris te thought it necessary to flatter the national feeling by playing a concerto by Kreutzer and one by Rode-but he scarcely rose above mediocrity in their performance." There was a certain "fulness and grandeur in his phrasing, but there was no tenderness in his accents; no true expression. He never reached the pinnacle of those artists who are interpreters as well as virtuosi-artists who make the public forget the player because he makes the music itself so interesting; just as the greatest actors make the spectators forget them in the characters they personify.



LISZT AND PACANINI

sonal success which I had in the days too near my

Note the date of this confession-1837. Liszt was

then only twenty-six years old, and for the remaining

forty-nine years of his life he preserved that "absolute

reverence" for masterpieces which he had already ac-

quired when he wrote that letter to the famous French

novelist. Yet to this day writers who ought to be

ashamed not to know better speak of Liszt as one who.

like Paganini, continued all his life to make the per-

sonal display of technical skill the one object of his

activity. A flagrant offender is Mr. Fuller-Maitland,

who was for some years the musical critic of the

London Times and was chosen as editor of the second

edition of Grove's monumental Dictionary of Music

and Musicians. In the preface to the Correspondence of Joachim, he classes Liszt with those musicians who

worked "for their own glorification rather than in the

This verdict applies only to the first decade of Liszr's

activity as a musician. Concerning the remaining years—nearly half a century—it is an unpardonable misstatement. During that half-century Liszt was the

cause of legitimate music."

childhood."

This picture is well known but ever interesting. Liszt sits at the piano. Immediately behind him, standing, is Rossini, with his arm around Paganini. Seated behind Light is Chorin.

Liszt Admired by the Greatest Composers That Liszt, unlike Paganini, was

genuine interpreter was attested to by the great composers of his time who heard him play their works. Even Mendelssohn, who

could not be expected to have much sympathy with him, declared, after hearing him perform his (Mendelssohn's) G minor concerto, that "it could not be played more beautifully-it was wonderful."

Schumann wrote to Clara Wieck in 1840; "I wish you could have heard Liszt this morning. He is most extraordinary. He played some of my own compositions-the Novelettes, the Fantasia, the Sonata-in a way that moved me deeply. Many of the details were quite different from the way I conceived them, but always inspired by genius." In the third volume of Schumann's collected critical writings nine pages are devoted to a eulogy of Liszt, in which he dwells among other things on his incomparable way of playing Chopin's pieces. All this is the more remarkable, because Schumann did not naturally sympathize with Liszt's aims any more than he did with Wagner's, and there was at that time a remnant of Paganinism in Liszt which did not escape his censure.

Chopin, in one of his letters, says, "I write to you without knowing what my pen is scribbling, for Liszt is at this moment playing my études and he trans-

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ports me out of my proper senses. I should like to steal from him his way of playing my pieces."

When Grieg took the manuscript of one of his violin sonatas to Liszt in Rome the great pianist played it at sight-both piano and violin parts. "He was literally over the whole piano at once, without missing a note," Grieg relates in a letter, "and how he did play! With grandeur, beauty, genius, unique comprehension. I think I laughed-laughed like an idiot."

Mendelssohn, Schumann, Chopin, Grieg, represent sufficient diversity of style to indicate Liszt's versatility as an interpreter. He had, as Germany's chief historian of music. Professor Hugo Riemann, has pointed out, "a previously unknown capacity for entering into the peculiarities of the most widely separated epochs, styles, and individualities." Without doubt Bach, Beethoven, Schubert, and all the other masters who wrote piarro pieces would have been as delighted with Liszt's interpretation of them as were those just named, Berlioz confessed that Beethoven's Sonata, Opus 106, was a riddle to him sill Liszt solved it. "He is the pianist of the future."

Concerning the same sonata, and Beethoven's Opus 111, Wagner declared that Liszt first enabled him to understand them. Concerning his playing of Bach's C sharp minor prelude and fugue Wagner wrote, "I knew, of course, very well what was to be expected of Liszt at the piano, but what I heard when he played this piece I had not anticipated, although I had studied Bach thoroughly. This experience showed me how slight is the value of study as compared with reve-

Obviously, if Liszt was the Paganini of the piano, he was at the same time infinitely more than that-so much so that in the minds of those who knew the real Liszt, Lisztism soon came to mean the exact opposite of Paganinism-the art of an interpreter versus that of a mere virtuoso.

Wagner's judgment is particularly interesting. He first heard Liszt play in Paris in 1841-the very year of Liszt's essay on Paganini; and to his horror, he heard him play a fantasia on Meyerbeer's Robert the Devil, as an encore at a concert devoted to Beethoven! But he realized, too, that Liszt was not to blame. The public simply yelled and clamored for that show piece till he sat down, visibly annoyed, and muttering, "I am the servant of the public, as a matter of course," played the piece called for.

"Thus," Wagner adds humorously, "all guilt has to be atoned for in this world. Some day Liszt will be obliged in heaven to play before the assembled angels his fantasia on the devil! But that will probably be the

last time! Poor Liszt! The world made it very hard for him . to be good, artistically and otherwise.

And yet-there is a point of view from which even the playing of that fantasia on a Meyerbeer opera may be justified. Liszt had previously revealed to the

Parisians what astonishing sounds and combinations can be evoked from the piano. Beethoven's compositions gave him no opportunity to exploit these new pianistic discoveries. Therefore we must not be too hard on the Parisian audience for clamoring for a specimen of the latest pianistic improvements.

THE ETUDE

In Italy, even Liszt could have given no recitals at all had he not played his brilliant operatic fantasias. He tried the Chopin ètudes, but was informed that "studies" belonged in the studio, not in the concert hall. Let me cite one more historic fact by way of showing how difficult it was for Liszt, at that time, to be an angel or a model of good taste. In 1837 a charity concert was given in Paris at which six of the greatest pianists of the day appeared: Chopin, Czerny, Pixis, Herz, Thalberg and Liszt. Each had his own piano-and what do you suppose each one played? A set of his own variations on the march from Bellini's opera, I Puritani! Liszt, who came last, looked on the thing as a joke, amusing himself and the audience by giving a sort of "review" of the style and mannerisms of his colleagues.

The Piano as Miniature Orchestra

One of the results of Liszt's temporary craze over Paganini was that he made a transcription for piano of that violinist's Twenty-four Caprices. Not long afterwards he made an arrangement for the piano of Berlioz's Symphonie Fantastique-a significant act, for it calls attention to the trend of Liszt's treatment of the piano. He could not write more idiomatically-that is pianistically-for the piano than Chopin was writing at that very moment; but he could transfer orchestral scores to the piano and make them sound as idiomatic as Chopin's pieces for piano or Paganini's for violin. Therein lies one of the great achievements of Liszt, with which he influenced all the pianists and composers that came after him. His own words on this point are interesting: "We make broken chords like the harp, long-drawn tones like the wind instruments, staccati and a thousand kinds of passages which formerly it appeared possible to bring forth only from this or that particular instrument." As one of his pupils exclaimed, "He orchestrates with his fingers,"

Although no one could play more tenderly than he, his was the orchestral way-grand, impetuous, sublime. Among the works he translated for pianists are Beethoven's symphonies. He played them in public To us this seems absurd-Paderewski would never dream of doing such a thing. But it must be remembered that in those days good orchestras were very scarce, and good interpreters of Beethoven's symphonies scarcer. Wagner attests that there were places in these orchestral scores that were not made clear till Liszt translated them into the language of the

What Liszt did for the piano was infinitely more than what Paganini had done for the violin. The greatest pianists-such men as Paderewski, Joseffy, Hofmann D'Albert Gabrilowitsch Busoni Pachmann Friedheim, Schelling-are the most ardent admirers of his achievements for the piano, simply because they know most about them-just as those conductors who knew or know most about his orchestral works were and are their most enthusiastic champions: Seidl Richter, Weingartner, Nikisch, Muck, Stransky, and all the others who, during the last half century, have risen above mediocrity.

The greatest violinist of our time, Fritz Kreisler very seldom plays Paganini, but I know of no great an up-to-date violinist without knowing anything about Paganini's achievements, but no one could be a firstclass pianist without knowing of Liszt's innovations which influenced even Chopin, and which have helped all pianists and composers for the piano since that time Saint-Saens declared, without exaggeration, that Liszt's influence on the piano was so great that he knew of nothing comparable to it except the revolution in the mechanism of the French language brough about by Victor Hugo, In his Portraits et Souvenirs he gives illuminating glimpses of what this pianistic

German Songs and Hungarian Rhapsodies

Liszt also translated into the language of the piano many of the best songs of Beethoven, Schubert, Schumann, Franz, Chopin and other masters, making them as idiomatic as if they had been composed for his instrument. The recognition of Schubert as the greatest of all song writers dates from the time when Liszt

began to play his Lieder in public. By the singers they had been neglected till the delight given by Lise to his audiences showed them their folly

These were some of the ways in which Liszt "worked for his own glorification rather than in the cause of legitimate music"! But there is much more to come all of which will read like a sarcastic commentary on Fuller-Maitland's sagacious criticism.

Are folk tunes "legitimate music?" Ask the great masters. Nearly all of them, from Bach and Haydn to Grieg and Tchaikovsky, have been inspired by these tunes and have woven them into their compositions None of these masters, however, used them on such a large scale, and with such varied artistry as Liszt did when he gathered the delightful Magyar tunes of Hungary, with their spicy Gipsy ornaments, and shaped them into his wonderful rhapsodies. It was a deed comparable to that of Homer in giving coherence to the scattered tales of the Greeks in his Iliad and Odyssey There are many marvels of appropriate harmoniza-

tion and coloring in these rhapsodies; when they are played by Paderewski one can hear the very sounds of the gipsy instruments More than once I have read the statement that Liszt, Paganini-like, wrote these dazzling rhapsodies to show off his brilliant pianism As a matter of fact he wrote all of them after he had ceased to play in public. He wrote them for the glorification of his native country In them, and in those of his compositions (including the symphonic neem Hungaria), which are tinged with national colors, he gave Hungarian music artistic rank, as Chopin did to Polish, Grieg to Norwegian, Dvorák to Bohemian music. Liszt's rhapsodies are as important art works as Reethoven's sonatas. Personally I enjoy them more For interesting details regarding them see the introduction by August Spanuth to an edition of Lisz's hest Rhansodies.

How far away we are traveling from Paganini! He cared nothing for the art of his country or of any composer, his only object being to arouse astonishment by his feats and accumulate a fortune. While Liszt was the noblest, most generous of mortals, Paganini was ignoble and a miser. The one generous act credited to him has been proven a myth. He earned millions of francs. Liszt might have done the same during the last thirty-nine years of his life, when everybody was imploring him to return to the concert halls; but not one cent did he thus earn. Occasionally, during those years, he did play in public, but always for charity.

Nor did he accept payment from any of the hundreds of pupils from all parts of the world who came to him during those years, at Weimar, Budapest or Rome And while he refused to play in public for money, he freely played for his pupils, because he knew, as well as Wagner, that "revelation teaches more than study

(A second section of this article will appear in the September issue of THE ETUDE.)



A REMARKABLE PORTRAYAL OF PAGANINI.

This striking picture is that of Mr. George Arliss, the noted actor, in his new play, in which he takes the rôle of the great violinist Pnganini. This photograph is by White of New York.

More About American Musical Atmosphere

Replies to Dr. Heinrich Pfitzner's Article in the January ETUDE

EDITORIAL.

IN January THE ETUDE printed a lengthy article from Dr. Heinrich Pfitzner, a German-born pianist, composer and teacher, who during twenty years' residence in many parts of America has had excellent opportunities to observe our musical life in both large cities and small towns

In the same issue we offered to publish the hest 500-word reply coming from our readers. A great many very excellent answers to Dr. Pfitzner's article have been received and the judges have selected four from the lot. We also reprint part of an interview from Dr. Cornelius Rübner, Professor of Music at Columbia University. The interview originally appeared in the New York Times and is reprinted at Dr. Rübner's suggestion.

In judging the replies the judges have not taken the stand that a reply implies a contradiction to Dr. Pfitzner's article. Two of the replies virtually agree with him. In order that readers of this issue may become familiar with Dr. Pfitzner's contentions and understand his argument in comparing American musical atmosphere with German musical atmosphere we reprint the following sentences. In justice to Dr. Pfitzner. however, the reader should peruse the excellent article in the January issue. The whole discussion will lead ETUDE subscribers to some interesting trains of thought and, we hope, useful convictions.

In general Dr. Pfitzner admitted that in no other country is there such a large number of houses provided with pianos, organs and other musical instru-

ments, because in no other country have the working classes, on the whole, sufficient money to afford luxuries in such abundance. He contended, however, that the reason why Germany is generally accredited with being the country with the highest degree of musical culture is that "music is generally considered and respected for what it is-not a mere pastime-not a mere luxurynor even a mere profession by means of which certain people can make a more or less profitable livelihood, but as an art of the greatest ideal significance, a medium for mental and ethical refinement and ennoblement, and therefore one of the most important factors of civilization which must accordingly be treated as one of the great and necessary elements in life." Then, after relating some interesting incidents of the respect shown to music by Bismarck and the old Emperor William, he concludes, "Therefore among the hetter situated classes in Germany it is considered the decent thing to join some musical organization, to contribute to worthy musical enterprises, to give one's time and money to the development of musical education, and to help needy and talented artists and music students." Dr. Pfitzner rests his point thus: "Let us hope that those of us who love music will do all that must be done (in America) to establish the proper respect for music as a National tradition, because then, and only then, will we have a real musical atmosphere."

Without attempting a reply we may note that there s a pronounced difference between Germany and the United States in many more ways than in music. We have in this country a cosmopolitan democracy in which we rejoice in the equality of man. There are no recognized class distinctions, and with this, naturally, comes no overt recognition of what in other countries is termed "authority." We have here practically no Bauern or peasant class. Our farmers are men of intelligence and position and means. Thousands are college graduates. This also applies to other classes. They may not have the attitude of bowing down to music, precisely as they have never bowed down to anything but the soil from which they have dug their success, and to God Almighty. Nevertheless they have an innate respect for that which is good. In the last ten years they have seen that men of education and accomplishment in America have realized that music is one of the great things of life. Taking the population, whole and large, country for country, and man for man, as well as taking into consideration the difference in temperament and conditions and training any just investigator will find that the enthusiasm for music in America will compare very favorably with that of any European musical country. The immense circulation of THE ETUDE, easily greater than that of all other European musical magazines combined, is an unquestionable testimony of the respect and deeper interest of the music-loving public in America.

Here follow four articles accepted by our judges in reply to Dr. Pfitzner. They come respectively from Laura Remick Copp (Illinois), George Dudley Martin (Pennsylvania), Edwin H. Pierce (New York), F. W. Wodell (Massachusetts).

Laura Remick Copp

I AM an American by birth and by family (since about 1630), an American in sentiment and almost entirely in musical training, but I had some European education, enough to know whereof I speak, and I want to say "Amen" to Dr. Pfitzner's article.

America has not the musical atmosphere that Germany and Austria have and this is due to the psychology of the nation, which is too material, but of necessity so. This vast land carved out of virgin forests and frontier prairies under conditions too arduous for us now to realize, made us think materially at first, and now it has become a national habit. But the tide is turning, art in its most ideal forms is loved here, and nowhere can more cultured audiences now be found, but the vast majority have not yet

More brain-power is demanded to be a fine musician than our public understands, and when it knows this, music will be more highly respected professionally. When it is admitted that a conductor or composer has to have as great an intellect as a stock broker or railroad magnate, then music as a profession will appeal to American men.

A lack of taste for good music due to too much ragtime accounts for the attitudes of the "majority Rag-time is also a result of the psychology of nation. No wonder, after the toil and travail of this immense country it is overcome with its success, exuberant with its prosperity and wants to "doubleshuffle" a little, but you must pardon it; it will have dignity and express itself with more reserve and seriousness a little later on. It is too soon to expect real "musical atmosphere" such as Europe enjoys, the country is yet too new, but it is coming and America will not be so long getting it as Europe was! When due credit for music-study is given in schools, when civic centers are free to all, when artists' concerts penetrate into the rural districts, when unqualified musicians are eliminated from the profession, when good music shall flood the land, when the American public is "shown" and better educated, then they will not be perverse in their attitude toward music as an art, then the profession, better understood, will be more highly respected, will appeal to real American

George Dudley Martin

but "no musical atmosphere." There is plenty of and feeling of the community living in it,

musical life in this country; numberless musical activities that exert a daily influence on a great part of our population. There are reasons why we have no great national movement in the musical affairs of the United States; why there is not, and cannot be, the unanimity of popular thought and purpose here that characterizes musical effort in European countries.

Since Dr. Pfitzner cites conditions in Germany at some length, I might be permitted to say that the musical atmosphere of Germany is German atmosphere. Imagine the Germans living in an Italian atmosphere, musical or otherwise, or Russia crying the necessity for French or English music!

Music may be a world art, but we must not forcet that each nation, however small and insignificant, has a very fair opinion of its own music, its own musicians and musical institutions. Each country contributes steadily, and in some cases largely, to our population, and the more completely saturated these newcomers are in the musical atmosphere of their native lands the less help they are to us in our endeavor to create one of our own. Each thinks that musical atmosphere is a fine thing-if it be his kind. He privately doubts the value of any other. This condition exists in all our large cities and in many smaller communities and will continue until we accept music as the universal language we so often call it.

Germany has a German musical atmosphere because it is inhabited almost wholly by Germans and is ruled by Germans. Having a natural love for music, especially German music, they develop it as a national asset and make the most of it; other European countries do

Our cities swarm with those who have a strong leaning toward the institutions of other lands and these same cities are our only musical centers. This diversity of thought makes it difficult to gain for any musical movement the undivided support of any one city, to say nothing of the nation-wide cooperation so essential in creating anything so vague and elusive as a national musical atmosphere.

Our country is fifteen hundred miles wide and three thousand miles long, with a population drawn from the four corners of the globe; so, instead of an allenveloping musical atmosphere covering the whole land, we have, because of present conditions, a multitude of Dr. Pfitzner says we have "plenty of musical life" local atmospheres, each reflecting the musical thought

When a musician deplores the lack of atmosphere frequently he means merely that he has failed to find the sort congenial to him. It seems to me that the "plenty of musical life" Dr. Pfitzner concedes us must have the effect of creating something very like musical atmosphere. It may be, like our country, still in infancy, but it is strong and lusty and will grow. Let us be patient and work.

Edwin H. Pierce

Looking back at my experiences and observations during a two-year residence as a student in Germany, from whence I returned just about the time that Dr. Pfitzner came to America, I realize that every word he has written in regard to musical atmosphere and the general respect paid to music in his native country is true. Indeed, it would be possible for me even to add some little corroborative evidence-for instance, I recall with pleasure how on one occasion happening to jot down a few notes on music-paper as I sat at a restaurant table, a group of business men, total strangers to me, seated at neighboring table, observed what I was doing, and hushed their conversation until I had finished writing. Imagine such a thing happening in New York!

But the mistake Dr. Pfitzner makes is in judging of America by the facts of the present moment, rather than in the light of growth and tendency.

If the good doctor will pardon a good-natured personality, I would like to ask him why he came to America. Ten to one, an honest answer would reveal that better pay for his work was the leading motive, and the fact that he has remained here twenty years is sufficient to indicate that in this respect at least he was not wholly disappointed. Now a people that are willing to pay well for music or for musical instruction cannot be wholly without appreciation of its worth, even though their attainments may be slight and their taste unformed. When this is the case, it is the worthy task of the musician to develop the people's taste, not only by means of the instruction given to his immediate pupils, but through concerts, lectures and the like, as well as by one's own dignified and upright manner

It has been my own good-fortune to meet with several cities and towns, where, owing to the faithful labors of one or more excellent musicians for a long period of years, the public taste in music, and the estimation in which music was held, was little if at all

inferior to the conditions described in regard to Germany. The first such place I met with was Wooster, Ohio, and the thanks due to Karl Merz, whom I do not hesitate to name here, as he has long since passed on to his reward. In the same class I would name Northampton, Mass., Reading, Pa., Toronto, Canada, and Lunenberg. Nova Scotia. My own experience being but limited, of necessity, it is likely that for every place here named there are a dozen or a hundred others equally or better worthy of mention as places where the public is largely musical.

The older ones among us will recall the day when the city of Chicago was considered a type of all that was crude, uncultured and grossly commercial, but its citizens, counting rightly on its latent civic pride and boundless energy were fond of predicting that as soon as Chicago found time for culture she would 'make culture hum," as they quaintly expressed it. This prediction has been well verified, and Chicago is now a great literary, artistic and musical center. Something very similar to this will happen in due time in

THE ETUDE regard to America as a whole, and her Musical Atmosphere-indeed, it is already in progress, and it is a fine thing to be having an active part in bringing

F. W. Wodell

THE American music student can find "musical atmosphere" in some American cities to-day. He can miss it there, just as he can live in Berlin, or Munich, and miss it. Dr. Pfitzner is behind the times. There is now in America a wide-spread "respect" for music as a part of education and life, as shown by the fact that there are more than six thousand Supervisors of Music teaching in our public schools; nearly three thousand sound-reproducing machines of one make alone now used in American public schools in educating children to know and "appreciate" good music and its proper relation to life; that the number of public school choruses, orchestras and bands is large and steadily growing, the hard-headed men on our boards of education making provision for them as part of our educational scheme; that in some cities

and towns the school boards are providing for the instruction of young children, at an exceedingly low cost per child, in piano and violin playing; that the plan of giving credit for serious music study with private teachers, for high school graduation, has been introduced in a number of communities and is being pushed by organizations and individuals; that several leading universities are giving credits for graduation on account of music study, both in appreciation and for applied music. The European idea is that good things must come down to the common people from "above," to be accepted with becoming humility and gratitude. The American idea is that the "common people" are the nation, and must work out their own salvation. Hence we look for our musical develop ment, not through a special class of men in the uni versities who shall make music "respectable" because they have adopted it as a profession, but chiefly through the efforts of the men and women of the people who are working with the people in the public schools of the country.

Dr. Cornelius Rubner on American Musical Atmosphere

In the New York Times for November 14, 1915, Dr. select the German City of Sondershausen, since that Cornelius Rübner, Professor of Music at Columbia University, New York, notes some of the conditions which make progress difficult for American composers who aspire to write in larger forms. Dr. Rübner is by birth a Danc. He is a pupil of Gade, Hartmann, Reinecke, and Ferdinand David. He was also brought in active professional association with Liszt and Brahms. Dr. Rübner says, in part:-

"There has been a tendency to discuss the American composer as if he were an abstract proposition, far removed from the ordinary things of everyday life and not formed and influenced by them. People have said, 'Here are men trained to write music; hey have studied for years and devoted their talents to their task, yet we do not find their works very often in the symphony halls or opera houses.'

"There are in this country, roughly, half a dozen large orchestras and at the present moment, half that number of regular opera houses. There are more choral societies, but their membership is largely amateur or semi-professional, and we shall not consider them nor the smaller musical organizations of various sorts for, after all, the symphony orchestra and the opera house are the units by which the musical activity of a country is to be reckoned.

"There is your problem. How can we get a great number of professional musicians into active practice when we have only the positions to fill that are represented by our present number of drehestra and opera

"A country's musical feeling cannot be built up over night. We shall get more and more active musically all the time, and when at last the proper stage is reached the scene will be set for the successful advent of the composer, who comes last in the chronological order of development always.

"All the small German cities, for instance, have their orchestras and opera houses. When we have reached this stage, or something near it, we may expect large results in the way of producing native music. Then there will be thousands of Americans actively engaged in music and supporting themselves from it, where now there are scores. It is from among such men that our composers must come. They must have practical experience in every way. They must live with music all the time. You cannot improvise a composer.

"As an instance of this for us still ideal condition, which is in active practice in another place, I can

place, among many others, typifies the small town of about 20,000, which has its own complete musical organization. In this place the conductor of the opera and the symphony orchestra, practically the same organization, is the Director of the conservatory, and his best players are the teachers. Hence the studentposers, according to their ability, can assist in conducting opera, can hear their own works performed, and can get the best kind of practical experience by playing in or constantly attending rehearsals of the opera and symphony orchestra. A school of this sort produces good men in composing and conducting, as Sondershausen as a matter of fact has done.

"What is the condition here? A man is graduated from a conservatory equipped to be a composer. Of course there is no such thing as earning a living as a composer, so he looks about. It is almost certain that he cannot find a position in a symphony orchestra or an opera house, if he happens to be an instrumentalist. Perhaps he will go abroad. If he stays here he may be able to secure a position as organist or something of the kind somewhere, or he may be driven into playing at a hotel or a theatre. All this is on the assumption that he stays in music. Some of the most talented pupils look conditions over and then go into business or professional life. That settles them as serious musicians

"But let us be optimistic and assume the intending composer has been able to secure a position in music somehow. He becomes industrious and begins to com-Then he is up against the next difficulty. It may afford him good exercise to 'fill white paper with black notes,' but that is about all he will get, because he will have no opportunity to hear his work played, whether it is good or not.

"The art of instrumentation is as much an art in itself as that of inventing melodies, imagining harmonies or devising effective rhythms. It cannot be learned as a master should know it from books. We teachers, by the use of the piano and the textbooks, coupled with our own experience, can give a pupil the principles of orchestration; but there is just one way of becoming a notable instrumentalist, and that is by hearing what you write played. While a talented man may make respectable instrumentation on a basis of theory, he will never be able to develop himself to the point modern music requires in orchestral coloring unless he can be constantly around an orchestra to hear it and build on his theoretical knowledge by practical experience.

That is the great need of the American composer to-day, the opportunity to have practical orchestral contact. In Germany, if he has any talent at all, he will not find it extremely difficult to get this experience, either as player or as guest at rehearsals, for orchestras are very plentiful there. The talented composer, even if an American, does not have such great difficulty in getting his work performed in Germany either, if it is promising, for the very reason that there are so many orchestras. If, on performance, his work does not measure up to requirements, he has no one to blame but himself.

"When we finally have an American school of composition, I cannot imagine that it will be notable for any such thing as being based on Negro music or Indian music, or ragtime, or anything of that sort.

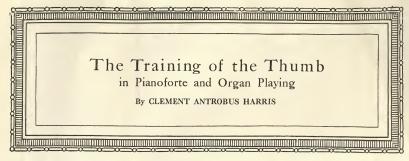
"What makes a composer is not a model, but his own individuality. Is it not more reasonable to think that we will at last develop a man who is a great individuality in music, scorning such a thing as selfconscious basing on some formula?

"If we can get to creating music the same energizing genius that has pushed the American frontier across a great continent, that has built great rail roads, that has evolved the skyscraper, that has created ig business,' that has built the Panama Canal when others failed, and made the world's greatest republic out of a British colony, we will have a genius that will devise its own methods and will force the musical world to recognize it and approve it, as the world has been forced to recognize American genius in the directions I have named. That will be a real American composer and a real American school of

IEDTON'S NOTK.—Dr. Rillhor meetlons als crobestras of symphory dimensions and character in America. We think of at least thirteen or fourteen: The Roston Supplied of the state of the stat [EDITOR'S NOTE,-Dr. Rühner mentions six orchestras of

Tick-Tock, Tick-Tock, Tick-Tock

That is the song of the busy little metronome as it beats off the moments of eternity that are deciding That is the song of the busy fitter heartening as the season are months of eleminy that are deciding whether you are "going ahead," "standing still" or "falling behind." Whether you are teacher or pupil, the first of September will soon be here and your metronome will begin ticking again. Are you all ready to keep pace with it? Have you made all your plans? Have you selected and ordered your music for next season? Have you bought all needed supplies? Have you attended to your advertising? If not every day of August should be a golden day of opportunity for you. "Each moment is a day; The race a life".—DISRAELI



WHILE each of the five fingers has its characteristics. the thumb is the most individual of all: it is less like the others than they are like each other. And it is so chiefly through being of greater power and usefulness. An old nursery rhyme detailing the peculiarities of the fingers declares that

Thumbkin he can dance alone.

Albinus goes so far as to call the thumb "a lesser hand." Unfortunately the extraordinary usefulness of the first finger has not escaped the tyrant's eye. Adonibezek, who cut off the thumbs and great toes of three score and ten kings, and with a highly poetic justice had his own similarly treated, has had many imitators among mediaeval rulers and experts in the art of torture. Witness the thumb-screw. Nor has the essential character of the thumb escaped the observation of those who wished to unfit themselves for military service. Johnson derives the word "poltroon" from "pollice truncata," a man who had deprived himself of his first finger with a view to avoiding the conscript law.

It was probably on account of its wide range of movement and conspicuous position that the spectators in a Roman amphitheatre were called upon to show whether a gladiator was to die or be allowed to live by the position in which they held their thumbs.

Such is the position of the thumb in the ordinary avocations of life, in many of which the hand is used as a whole rather than each finger individually. It will therefore readily be understood that in the playing of a keyboard instrument, in which the individuality of each finger is drawn upon to its maximum, the importance of the thumb, possessed as it is of peculiarities which differentiate it from each and all of the other digits, is absolutely paramount. This will be seen at a glance from the following table showing the frequency with which the thumb is used compared with the other fingers. It is based upon an examination of one page each of four classics as fingered by a virtuoso Sir Charles Hallé. And these four classics have been chosen as representing the chief types into which, from an executant's point of view, pianoforte music divides itself. Namely, Weber's Rondo Brillante, representing scale passages; the Funeral March in A Flat Minor from Beethoven's Sonata Op. 26, representing chord passages; Taubert's Campanella in F Sharp, which consists chiefly of octave passages and a shake figure, and Handel's Fugue in F Major, as representing contrapuntal music. Repeated notes have been counted separately, but not, of course, tied notes.

See table on following page, Some extremely interesting and useful facts emerge

from this table. In chord passages the little finger is used in the left hand as frequently as the thumbslightly more frequently in the given instance. In all other cases the thumb is used in both hands more, generally much more, than any other finger. The predominance of the thumb is more marked in the right hand than the left. This is because of the very important and constant function of the left hand little finger in playing the bass notes. As compared with other fingers the predominance of the thumb is more marked in the left hand than the right. Reckoning both hands together, the frequency with which the thumb is used is nearly double the average of that of the other fingers. In each hand the least used finger is the fourth, the occurrence of which in the right hand is less than half, and in the left hand less than a third, that of the thumb. The next least used finger in both hands is the third, the average use of which is half that of the thumb. The hands differ markedly in the usage of the second finger, which in the right hand is three-quarters, and in the left little more than a sixth, that of the thumb. The fingers have a much more equal share of work in contrapuntal music than in other types. The greatest difference between the amount of work assigned to each hand occurs when one hand-generally the right-has scales and arpeggi,

and expert educationalist of European fame-the late and the other light accompanying chords, the number of notes in the former being more than double that in

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When the Thumb Was Ignored In view of the preponderating utility of the thumb

one would have expected it to be the first finger to be used, or at least one of the first. But it was not so The course of human progress has often been from the obscure to the obvious: from complexity, to simplicity. And the history of clavier playing is a case in point. The thumb was the last finger to be used. A small volume of virginal music in the British Museum (Additional MS. 30, 486), date about 1600, and mostly by William Byrd, has occasional fingering which shows a free use of the thumb; so to a less degree has a private manuscript book of lessons (Additional MS. 29, 485) dated 1599. The titles to the sieces in this latter book are in Dutch, but the music is mainly by English composers, and a table of proportion it contains is in English. Thomas Wood, or Wodde, of St. Andrews, a Scottish composer, writing about 1566, mentions that Sir (i. e., in modern phrase "The Revd.") John Furthy had in 1544 been appointed to teach organ-playing and singing at Aberdeen. He had returned to Scotland in 1530 after apparently studying the art in England, and he was "the first newfingerit organist that ever was in Scotland." As at this period experts very often kept their systems of fingering a secret, rather than advertise them, it is probable that the newness of Furthy's system consisted in the use of the thumb. Practice might easily precede publication by more than fifty years, even if it had been the custom at this period to give the fingering as well as the notes. There is evidence that a century later the thumb was freely used in Italy.

With these exceptions-another notable evidence of English preëminence in clavier-playing-keyboard music prior to the mid-eighteenth century was mainly played with three fingers in each hand. The thumb and little finger were hardly used at all except for the extreme



SPECIAL EXERCISES FOR THE THUMB

The cuts marked I and II represent exercises to be done without a keyboard. The thumb is moved from the position shown in I to that shown in II at least twenty times in succession. The cuts marked III, IV and V represent the jointed action of the thumb. III shows the thumb extended over two white notes; IV shows the thumb contracted over two white notes; V shows the thumb extended over a white and a black note.

Table Showing Relative Usage of the Five Fingers

	LEFT HAND RIGHT HAND											
TOTALS	5th finger	4th finger	3d finger	2d finger	1st finger		1st finger	2d finger	3d finger	4th finger	5th finger	TOTALS
135.	56	6	10	9	51	Chord Passages: Funeral March, BEETHOVEN	51	39	32	17	41	180
85	23	12	7	18	25	Octaves: Shake: Campanella, TAUBERT	54	27	0	0	27	108
104	2,7	3	22	22	30	Scales: Arpeggi: Rondo Brillante, Weber	55	61	44	37	19	216
87	12	13	15	20	27	Contrapuntal: Fugue, Handel	31	27	22	28	23	131
411	118	37	54	69	133	Totals	191	154	98	82	110	635
	-					Right Hand, 1,	2, 5, 3	, 4				

Order of Frequency | Right Hand, 1, 2, 3, 3, 4

NOW OFTEN WE USE THE THUMB

The table shown above records the number of times the thumb is used in the pieces given and indicates how important the thumb is to the planist.

notes of chords, and chiefly in the left hand. Even so modern a player as Handel astonished his contemporaries by the frequency with which he used his thumb. The earliest known system of fingering, that published by Amerbach in 1571, is based on this plan of rarely using the thumb; indeed in some scales he uses only two fingers! François Couperin, born at Paris in 1668, described by Chrysander as "the first great composer for the harpsichord," published in 1717 the first known method for stringed-clavier instruments, and in it greatly extended the use of the thumb. I. S. Bach, who, it is admitted, owed much to Couperin, still further extended it. An exposition of his principles was published by his son, Carl Philipp Emanuel, in two volumes in 1780, and forms the first treatise, though not "Method," on the subject. But it was Johann L. Dussek, a Bohemian (1761-1812) who, in his Book of Instructions, published about 1798, first carried the new principle to its logical consequence, and employed the thumb as pivot twice in each octave of a scale-passage.

The performance of the polyphonic music-always difficult to play-which characterized the 16th and 17th centuries, is easier to reconcile with the contemporary clumsy system of fingering, if it be remembered that on instruments played by a plectrum a perfect legato, or smoothness, as we understand it, was impossible.

In regard to the notation of fingering England and Germany have undergone a curious interchange of usage. In the earliest known system, that of the German, Amerbach, 1571, a cypher is used for the thumb and the numerals 1, 2, 3, 4 for the fingers. Contemporary English composers, as shown by the manuscript in the British Museum already alluded to, used the numerals 1 to 5, "1" indicating the thumb in the right hand and the little finger in the left. This system was used up to the time of Purcell (1658-1695). The use of the five numerals is also believed to have been common in Italy, an English book of harpsichord lessons published about 1740 referring to it as "The Italian manner of fingering." But Bach and his contemporaries abandoned Amerbach's notation for the five-numeral system, while English composers abandoned their five-numeral system for that of Amerbach (they used, however, a cross for the thumb in place of a cypher). In Great Britain this system is only now being abandoned in favor of that universal on the Continent and in America, and of which England was apparently the cooriginator with Italy.

Terminology of Fingering

Before leaving the subject of notation it will be convenient to explain an important point in regard to the allied question of terminology. What applies to the right hand ascending applies to the left hand descending, and vice versa. To avoid redundancy it is therefore necessary to have terms descriptive of conditions common to the hands when in contrary motion. The term "contrary motion" is not itself sufficient, for it does not indicate whether the hands are parting from or approaching each other. It is also needful that the nomenclature used should be applicable to either hand when used separately. For some time past I have used the words "Outward" and "Inward" to designate

the direction taken by the hands when respectively parting from and approaching each other. finger is therefore on the "outward" and the thumb on "inward" side of the hand. In reference to the relation of the hands to each other these terms have proved unmistakable and exceedingly useful, and will be adopted in this article. (In reference to the relation of the thumb to its own hand, to turn it inward would generally be understood as meaning to turn it under the palm, and therefore towards the outer end of the keyboard. This must be borne in mind. The same contradiction does not occur in regard to the fingers on the outer side of the middle one-the fourth

Functions of the Thumb

The extreme utility of the thumb is due to its being capable of a number of actions impossible, or nearly so, to every other finger, in addition to the movements possesses in common with them. Chief of these is capability of passing under the other fingers.

THE THUMB AS LEVER. If more than five notes in succession are to be played legato too rapidly to allow of changing fingers on one note, it is necessary that one of the fingers should pass under or over the others, The only finger which can do either with ease is the thumb, which can pass under any finger but the fifth without difficulty. Much attention should be given to the development of this function, the importance of which it would be impossible to exaggerate. Exercises should take every form in which this action is found to take place in the playing of compositions. Thus in some cases the intervening notes, between one thumbnote and another, should be played, while in others they should be held down, and in others some should be held and some played. The following exercises are not to be regarded as in any way exhaustive, but simply as models on which others may be constructed. These should be in various keys, and of course there should be an exercise for the left hand corresponding to each for the right hand. In each case the whole-note should be put down silently and held down as long as the exercise is being played.



EXERCISES WITHOUT KEYBOARD. Much has been made lately, and quite rightly, of finger-gymnastics, or exercises beneficial to the pianist which may be done away from the keyboard. One great advantage is that they enable the player to redeem a great many old moments of which no other use can be made. For the practice of the lever-action of the thumb not even 2 table is necessary: simply hold the hand in a position approximating to that required in playing, and pass the thumb from the outward to the inward position, as in the two illustrations here given:

See illustrations I and II on previous page.

The Thumb as a Jointed-Lever

But the thumb can do more than move horizontally lever-wise, under the other fingers. Being divided into sectors with hinges, it can hold one note with the first joint and bend the other joint, the nail end, over the next note either above or below. And it can do this irrespective of whether any or all of the notes are white or black, and of whether the lower or higher note comes first. This no other finger can do except in so clumsy a manner as to be useless for practical purposes. Some passages are, of course, more difficult than others: thus in proceeding from a white note to a black one it is necessary to hold the hand very far on the keys

See illustrations III, IV and V on previous page.

(A second part of Mr. Harris's article will appear in a later issue. This, together with other articles upon the use of the thumb, which THE ETUDE will publish during the coming year, should enable the reader to develop a very complete technic in that direction.)

Three Helpful Devices with Which Piano Students Should Be Familiar

By John Van Z. Grolleman

In writing a new composition the composer knows that there are many devices which he can employ with certain success in bringing out his ideas. Among which there are devices with which the student should understand and seek for in his work. Three instances are the devices known as Thesis and Antithesis (or plainly speaking Ouestion and Answer,); Repetition and Imitation.

A good example of the question and answer form of osition is represented in the following old song. Robin Adair



The first part of the melody (a) is the question Note how it has all the characteristics of an interrogation with the rising inflection at the end.

Following is the answer (b). It is determinative completes the musical inquiry expressed in th first part of the melody. Now play the melody as a whole and note the completeness of the whole. There are thousands of such instances in music and it is interesting to find them and point them out. Much music is biological-that is, like a flower it has two parts, both of which are balanced in their beauty although they may not have the symmetrical balance of butterflies' wings.

Repetition is another device which gives character to musical ideas; it is easily identified and gives the student the keynote to its proper interpretation. Though the notes may be repeated, the interpretation may be varied so that an entirely new meaning is introduced Hear a great pianist play the first part of Chopin's Funeral March with its many repetitions and note the variety possible.

Imitation differs from repetition in that the theme imitated on a different degree on the scale as in the following illustration from Bach's first Invention. difference in the arrangements of the half steps give a different character to the work. The sonatas and mphonies of the masters are riddled with examples imitation and the student's work cannot fail to be better by recognizing these instances and giving each the individual treatment which they demand.





Music in America During Revolutionary Times By G. F. SCHWARTZ



THE development of American music may be divided into three periods: the early, the middle and recent. The first, extending from the settlement of New England till the beginning of the nineteenth century, may be again divided into two distinct sub-periods: the first or Colonial and the second or Revolutionary.

During the first of these there was an obvious willingness to borrow from the mother country, England, such music as was not inconsistent with the severe religious ideals of the Puritan fathers; original talent was rarely tolerated and usually discouraged. The colonists were not unmusical, but their definition of godliness excluded choirs and organs along with stoves as a matter of religious principle. Though many of their contentions were doubtless extreme, some at least were by no means without a foundation of reason; they contended against the metrical versions of the psalms because the original meaning as well as the inherent dignity of those poems might be lost in reducing them to rhyme; if the "doggerel" hymn of a latter day is a result of this practice we may perhaps pardon them in a measure for their stubborn opposition. Their aversion to the ritualistic forms of the English Church is of course easily understood.

The middle of the century, however, witnessed a rapid transition toward new ideals-politically, socially, religiously and æsthetically; the spirit of the Revolution was awakening, and this awakening was being manifested in many ways. The attitude toward England's unjust Colonial policy and the growing demand for independence are well enough known to us. With the passing of the strenuous conditions under which the early colonists existed, and the gradual growth of power and prosperity, it is only natural that there should be an expansion of the possibilities of social intercourse, and that the barriers against pleasant and profitable amusement should disappear. Entertainments of a secular or at least semi-secular character did begin to appear, and the singing of "moral" songs, as distinct from psalms or hymns, were gradually permitted.

Early Musical Centers

The musical centers during the period of the Revolution were: New England, including the towns of Salem and Boston, New York and Philadelphia: in the south were also Charleston and New Orleans, but as these latter seem to have left little permanent influence, we may pass them over.

The musical growth of the cities with which we are concerned, Boston, New York and Philadelphia, parallels in a way, or is consistent at least, with social and political history of these cities. Boston, the center of American independence, was and long remained the center of native musical effort; the Quaker City, backward in its early musical development, was made conspicuous largely through its temporary political predominance; its musical activities soon waned with the removal of the cause. New York gave early promise of rapid advancement; the freer social life of that city however, seems to have led to a less serious attitude toward musical entertainment; we find that concertgoers were frequently bribed with the promise of a ball at the close of the program,

t appears that the German element in Philadelphia was largely responsible for the more pretentious musical activities of that city. We read that in 1786 a chorus of 230 voices and 50 instrumentalists appeared before a "numerous and polite audience" in the German Reformed Church. As early as the middle of the century however, English Glees and Ballads were frequently heard, and the famous English Ballad Operas, which had displaced Handel's operas in England, made their way to Philadelphia; the most famous of these, the Beggars' Opera, was given in 1759. General Washington was a not infrequent patron of these musical entertainments, as is indicated by the entries in his expense account book. The programs given were as a rule of a very miscellaneous character: the following is a specimen program of a "Grand Concert and Ball" given in 1774. The program, according to the then prevalent custom, was divided into Acts: and the "symphonies" were usually nothing more than little overfifteen minutes' length.

Acr I

- Symphony Sonata for Guitar and Violin.
- Symphony
- 4. Duetto for Mandolino and Violin. 5 March

Acr II.

- 1. Symphony, 2. Caprice on the Guitar,
- 3. Symphony Solo on the Psaltry with Minuetto imitating an Echo.
- Then follows 1. Loure and Minuet
- 2. Cotillion,



THE BRATTLE ORGAN

This instrument is the oldest organ in the United States.

- 3. Rigadoon and Minuet
- 4. Cotillion.
- 5. Allemande
- 7. Hornpipe.
- These are special dances, for the most part by one or two professional dancers; after all of which came a Grand Ball for the Company.

"The Cradle of Music"

Christianity has sometimes been called "The Cradle of Music;" in like manner the Puritan Church of New England may be called the Cradle of American Music. The infant contained in this cradle seems to have been extremely vigorous for its size. The most formidable problems which demanded consideration about the middle of the century were: 1, the metrical versions of the Psalms; 2, "lining out;" 3, congregational singing, or the choir as an independent organization; 4. instru-

mental music.

Leaders of the two opposed parties were plentiful. Among the liberals there was first John Cotton, who during the latter part of the seventeenth century maintained that "the singing of psalms with a lively voice is an holy duty of God's worship," and he adds, "nor do I forbid the use of an instrument therewithall, so that attention to the instrument does not divert the heart from attention to the matter of the song." Referring to the so-called "new way" of singing even Rev. Thomas Symmes is credited with the following state- the "devil's tune-box" was if possible even more obtures or concerted pieces for several instruments, often ments: 1. It would bring about a new way, an un-

with the harpsichord as principal, and of but ten or known tongue. 2. It would not be so melodious. 3. There would be too many tunes-should never have done learning. 4. It gives disturbance, rails and exasperates men's spirits and grieves surdry people. 5. It is Quakerish and Popish and induces to intrumental music. 6. The names of the notes are blasphemous. 7. It is needless since the good fathers got to heaven without it. The first four of these contentions refer in all probability to the practice of "fuging" (in the fashion of a round) which was beginning to appear, and also to attempts to set to the words music in four part counterpoint, instead of the simple folk-song or choral style which employed but a single voice-part. The early church was content with about six or eight, or at the most ten or a dozen tunes; these were passed along by ear (seldom being written down). A system of notation whereby these tunes could be recorded was proposed; it involved the use of the note names: Faw. Soh, Law, Me; derived obviously from the do-re-mi system, these were the "blasphemous names" to which reference has already been made.

In 1713 Mr. Thomas Brattle imported a one manual organ from London. The instrument could be numbed either by the feet of the performer or by an assistant. Its introduction into King's Chapel in Boston caused a veritable commotion among the Puritans. The musical advance at the time was of course very slow indeed, but by the time of the Revolutionary War the change had become quite significant and organs were not so uncommon. The Brattle organ was the first instrument of its kind brought to America. It is now in St. John's Church at Portsmouth, New Hampshire,

When the Deacon Raised the Tune

The struggle for and against modifications in church music approached a climax shortly after the middle of the century. In Ipswich a stubborn conflict was waged which covered a period of exactly two decades; the following records give us the story very graphically: 1765-the parish voted that those who had learned the art of singing may have the liberty of sitting in the front gallery (they did not do so since they objected to baying the clerk "line out" and the vote did not abolish or restrict that practice); 1780—the parish requested Jonathan Chaplin, Jr., and Lieutenant Spafford to assist Deacon Spafford in "raising the tune" in the meeting house; 1785-the parish desire the singers, both male and female, to sit in the gallery, and will allow them 'o sing once upon each Lord's day without reading (lining out) by the deacons. In the city of Worcester practically the same action was taken in 1779; the order was not executed, however, without a scene; the deacon persisted in lining out until his voice, raised to its utmost power and pitch was overpowered by the superior numbers of the choir and the poor man took his hat and left the meeting house in tears.

The possible absurdity of lining out is well illustrated in the following example: the deacon reads-"The Lord will come and He will not." This the congregation sings, after which the second line is given out by the deacon as follows: "keep silence but speak out," whereupon the congregation again sings; and so on. The raising of the tune also seems to have been a very difficult matter; once started the pitch must not be changed, and woe to the deacon who started it too high or too low. The following excerpts from the diary of a certain Judge Samuel Sewall tell us something of these difficulties; he wrote: "I was asked to set the tune, I intended Windsor but fell into Canterbury, and then essaying to set another tune went into a key much too high;" again at a later time he writes: "I tried to set Canterbury and failed, tried again and fell into the tune of the 119th psalm." One might wonder why the organ was not used to overcome these difficulties; the answer is found in the fact that as late as 1735 an organ offered to a New England parish was promptly refused because "it is an instrument of the devil designed to entrap men's souls." The real secret of this prejudice is probably to be found in the fact that the Roman Catholic Church had made universal use of the organ in its cathedrals. The violin, sometimes called

Early American Leaders

Generally speaking, from 1760 or 70 onward men of talent were reasonably free to offer to the church such music as their fancy might dictate. Florid counterpoint, or what passed as such, and "fuging tunes" gradually crept into the music of the church. A group of perin the new movement which was to become the foundation of American music: these are Wm. Billings, Oliver Holden, Andrew Law, Jacob Kimball, Samuel Holyoke and two lesser lights, Daniel Read and Timothy Swan. Most of these men, like the mastersingers of mediæval Germany, were tradesmen by necessity and musicians by choice: Bollings was a tanner, Holden a carpenter. Kimball a lawyer and Read a comb-maker. Law was perhaps the most talented and best trained of the group; he was primarily a teacher, however, and his influence was therefore rather indirect and temporary. Holden has left what will doubtless remain for a long time a valuable contribution to church hymnology: the hymn known as Coronation (All hail the power of Jesus' name). William Billings must nevertheless be considered the leader of the group; his enthusiasm, perseverance and patriotism was exactly what was needed at the time in which he lived. As a tanner's apprentice he would chalk down his musical efforts on hides and on the tannery walls; he was almost entirely self-taught (instruction books in his day were not only rare but usually worthless); he probably became acquainted with music somewhat better than that of his environment and endeavored more or less consciously to imitate it. In 1770, at the age of twenty-four, his first collection appeared; it was known as the New England Psalm Singer. In the preface he wrote: "out of the mouths of babes and sucklings hast Thou perfected praise," notwithstanding this brave assertion the work abounded in imperfections; these Billings frankly and with good humor acknowledged ten years later when, after a period of self-criticism and further labor, his second collection appeared; this latter became very popular, and was commonly known as "Billings' Best." Some of the tunes were sung about the camp-fires of the Revolutionary soldiers, and one, known as Chester, probably the best of all his writing, was frequently made use of by the Continental fifers. Still later he published four other collections, the last appearing in 1794. In addition to these he wrote numerous anthems. some of which appeared on the programs of the sacred

oratorio concerts. The following paraphrase is characteristic of Billings as an American patriot, the original reads (and was sung before the war) "O praise the Lord with one consent, and in this grand design, Let Britain and her Colonies unanimously join!" During the war he transformed the lines as follows: "Let haps half a dozen men may be regarded as the leaders tyrants shake their iron rod, and slavery clank her galling chains; we'll fear them not, we trust in God. New England's God forever reigns." Living till the close of the century, he is credited with having done much toward the introduction of instrumental music in the churches; his greatest contribution, however, to the development of early American music, was his zealous, persistant and unselfish participation in musical activities of his day,

THE ETUDE

The introduction of opera in Boston involved a severe and an extended struggle which took place, as might be expected, during the latter part of the century. The anti-theater Blue-laws, passed in 1750, forbade the presentation of anything that savored of the stage; and it was only after a persistant series of attempts to overrule or circumvent the law that it eventually became possible to give musico-dramatic performances without fear of legal intervention. It was as late as 1793 that the law, though not actually repealed, became a dead letter; and in the same year funds were raised to erect a theater. As a matter of courtesy, if not necessity, the theater remained closed on meeting nights! That all did not run smoothly may be gathered from an appeal made by the authorities of the old Federal Street theater in 1794 asking that patrons refrain from throwing apples and stones at the orchestra. Most of the performances were English Ballad Operas or imitations of these; and occasionally for variety a musico-dramatic pageant usually representing some stirring historical tional pieces.

French and German were not unknown to these audiences, but the time was not ripe for the acceptance of the best that Europe had to offer in the production of

However amusing these beginnings may appear in many of their details, a foundation was nevertheless laid. With the Revolution America commenced a cereer not only in politics, industry and commerce but in music also: that the foundation was well laid has been amply proved by the results of the century which followed,

Sources of Information: Sonneck, Early Concert Life in merica; Early Opera in America; Merz, Music and Culture; Matthews, A Hundred Years of Music in America; Elson, History of American Music; The National Music of America.

How One Mother Kept the Home Together

By Ina B. Hudson

"'SHALL we continue to educate our daughter in busy she might be, no day had ever passed that she music?' is a perplexing family problem," said a mother to me not long ago.

concerts which were the prototype of our festivals and

"Does she stand a chance of carning a living if need be by teaching music, is what I want to know?" "Yes. Let her learn all she can, while she can, then no matter how she is placed, her fortune is in her fingers whenever she chooses to use them," I

answered emphatically. This is no theory, but plain fact. Not long ago in a small but thriving town, a man was suddenly stricken with heart-failure. He left a wife and three children. After the affairs of the estate were finally settled it was found that the widow would have the small home, but without an adequate income.

Suggestions of various sorts were made by friends, which led her to open a small gift shop in her home. She gave two or three teas to introduce her work. The women came, drank a cup of tea and bought a few trifles. At the end of a few weeks she found herself swamped with bills for pottery, small novelties and holiday greeting cards. She had had a delusion common to some women that all money she would take in was almost clear gain, but figures do not lie. She had worked hard. She had advertised. She had solicited and her profits were

Finally, there came a time when the postman but lingered over one giving advice to teachers. During her married life of ten years, no matter how future."

had not conscientiously practiced. On certain evenings when her husband rested in his lounging chair, while she played his favorite selections, he told her that her touch, as she brought forth each melody, soothed him as nothing else could.

As she held the magazine she thought of her husband's pleasure in her music. She was aware that her knowledge was not superficial, but she had never applied it to teaching. Suddenly she said to herself: will teach piano music."

For six months thereafter she read eagerly every suggestion in the magazine, and whenever it was practical to her needs it was carefully noted. Confidence in her own ability to impart instruction grew from week to week.

Meanwhile, she went among the mothers of the ommunity and asked for a trial. There were many children who had never taken lessons, because their parents were ambitious for them to start well.

It was recognized in this town that she differed from the other teachers already established, as the admirable differs from the commonplace. Her prices, however, were made conservative. Not so low as to cheapen her reputation, nor yet so high less than those of the woman who washed her as to be prohibitive among people of moderate

means The little family is now kept together in comfort brought her a musical magazine, which she opened and this woman's days are full of profitable and with her usual interest. She turned leaf after leaf, pleasant work. I repeat, "Let your daughter learn music as a possible means of livelihood for the

Two Kinds of Pieces

By Wilbur Follett Unger

TEACHING-PIECES might be classed broadly into two kinds: brilliant, or effective, and poetical, or emotional Generally speaking, the brilliant kind is fast and loud and makes more demand on a mechanical technical whereas, the other kind, the poetical or emotional is rarely so difficult from a technical standpoint, but requires a certain breadth of character, maturity and experience to do it justice.

Therefore, a teacher should use considerable eare and udgment in the selection of pieces for young pupils inasmuch as the child will find the emotional piece hard to comprehend-impossible to "feel;" whereas, on the other hand, the child will fairly "eat up" a piece containing mechanical difficulties that many an older pupil would stand in awe of. Hence, I am convinced that a thorough development of technic should come at an early age, for the poetical side will surely develop itself later-if it is intended to be developed in that individual at all.

I have given my own pupils of ten or twelve years of age pieces like MacDowell's Witches' Dance, Godard's Valse Cromatique, Leschetizky's Two Larks, and others of similar difficulty, and have been astonished at the ease with which they mastered them (mechanically, of course), but I have held off for a long time before consenting to let them try a Beethoven Sonata, or anything Schumann or Chopin (unless it be the simpler forms like the Chopin waltzes), until they reached the age when their matured nature demanded the more emo-

A Necessary Little Instrument for Évery Piano

By Carl W. Grimm

Some things seem so self-evident, that we wonder why any one should even mention them. It is certainly not more than right to expect that the owner of a piano keep his instrument in good tune, it is a duty he owes to his piano as well as to his own and other people's ears. To keep any piano in good tune requires its tuning several times a year, even if not used much. The strings naturally lose their tension, and the change of temperature will affect the instrument. What enjoyment can be had from music on a piano out of tune? Good ears can be spoiled, for some get so accustomed to their badly tuned instruments that they really prefer them to those in tune.

The international pitch A-435 has been adopted by the best piano manufacturers of this country, const quently every new and good piano will have this pitch. The sellers of poor instruments often have the pitch of their instruments high, in order to make them sound more brilliant. Unsuspecting people, not knowing that this brilliancy is due to the high pitch, are decrived and attribute it to the "extra good quality of tone." Let these instruments be lowered to the normal pitch and they will have no musical tone at all.

It is customary to give every buyer of a piano a stool and a cover into the bargain. I claim a guaranteed tuning fork A-435 would be of much more value to the instrument than any fancy cover. In the first place, the buyer could then judge for himself that the instrument was in proper pitch, and he could assure himself by the fork that all future tuners would have it so. To keep a piano in good tune means to preserve it. When you have your piano tuned, get out your tuning fork for the tuner. Some lazy piano tuners let the pitch of a piano below normal, when it has dropped there, because they shun the work of raising all the strings of the instrument. The A-435 is not a "high" pitch, and your instrument when new was certainly up to that pitch; if a tuner refuses to use your fork, simply discharge him. In fact, a tuner without a fork is no competent tuner. Would you be satisfied to have the weight of anything valuable depend upon mere guess? Surely not.

For the welfare of his piano, I think it necessary that every teacher and every student should possess the tuning fork A-435, and have his piano always set to

Praise is only good for those who realize their faults.

Habit Formation in Relation to Pianoforte Playing

By PERLEE V. JERVIS

A LARGE part of our daily waking life is made up of habit. Everything that we do easily and perfectly is done sub-consciously, or, in other words, as a matter of habit. Until we have brought any act to the automatic or sub-conscious stage, it is performed with more or less difficulty. Even our theology, politics and medical beliefs are more or less matters of habit. If our parents are Methodists, Baptists, Episcopalians or what not, we are apt to be of like faith and order. If our forbears are Democrats, Republicans or Progressives, the chances are that we will vote the same ticket. Are our parents Allopaths, Homeopaths, Osteopaths or Eclectics? We generally embrace the same school of medicine. Habit even enters into a great deal of our thinking

Stuart Rowe, in his book on Habit Formation and the

Science of Teaching, claims that "We see what we are in the habit of seeing, that we remember what we are in the habit of remembering, imagine, judge and reason very much as we are in the habit of imagining, judging and reasoning." Take a few instances of habit from our daily life. We awake through habit at a certain hour every morning. We arise and walk to our bath without a thought of the complicated series of movements necessary to prevent us from toppling over. These movements, through long habit, have become automatic. We go through our ablutions automatically. our mind, perhaps, busily planning our work for the day. We dress in a certain order from habit and until our attention is called to it, do not realize how fixed certain habits are. For instance: I always put on the left shoe first. Why? I do not know, except that I started the habit when a child. But I always draw on the right glove first, a curious inconsistency. Now observe a very peculiar phenomenon, when I attempt to put on the right shoe or the left glove first, I am aware of a certain feeling of strangeness, almost of awkwardness. Why? It should be as easily done in one way as another. The explanation lies in the fact that I am acting contrary to habit. Having dressed, I descend the stairs to breakfast. Now, through long habit, my muscles have acquired a sense of distance measurement. I can step from one tread to the next with perfect accuracy, in the dark. Let me try another flight of unfamiliar stairs, and unless I feel my way I am likely to stumble and fall. When, at the table, I take up a knife with my right hand, a fork with my left, the act, through habit, has become automatic, and is done without thought. These are only a few examples of habit and the day has only commenced. If we analyze our actions from morning till night we shall realize that a large percentage of them are habits. It is fortunate for us that this is so, for were we obliged to think out, and consciously order every detail of each action performed during the day, life would soon become a burden.

Habit minimizes attention and fatigue, and leaves the mind free for the acquisition of knowledge. Rousseau says: "Education is naught but the formation of habit." Shakespeare, with his marvelous prescience, anticipated our new psychology when he wrote; "Habits are soon assumed, but when we strive to strip them off 'tis being flayed alive." And again he says: "For use can almost change the stamp of nature and either curb the devii or throw him out with wondrous potency." Horace Mann asserts that "Habit is a cable. Every day we weave a thread until it is so strong we cannot break it." Having seen the part that habit plays in our life, let us ask what is habit?

Automatic Action

Stuart Rowe, following Maber's definition, says: "Habit is an acquired aptitude for some particular mode of automatic action. This includes habits of decision, of feeling, or thought. It includes the habits which 'Have us' and the habits 'We have.'" James Sully says: the exclusion of a broad musical repertoire

[EDITOR'S NOTE.—Mr. Jervis was invited to make an address before the Philadelphia Music Tenchers' Association and chose the following subject. The teachers assembled were immensely interested in what Mr. Jervis had to say. This Ert'DB, howinterested in what Mr. Jervis had to say. The Extros, however, has a strong feeling that, excellent as left, Jervis' general teaching to utilize the wonderful force of habit in plane of the control of

and a facility in doing it, the result of a determined methodical repetition of the action. Every muscular movement that we make carries with it a tendency to becomes stronger, till, after a sufficient number of performances, the movement takes on the character of repeated performance thus to grow easier, involving hand. less of close attention and conscious effort." When any action or movement reaches the automatic stage we have formed a habit, and the movement is carried on without conscious thought. We shall discover further begin to consciously order the different steps in a movement that has become automatic.

An author, whose name is unknown to me, must have had this fact in mind when he wrote the following method of study, the pupil should be given pieces that

The centipede was happy quite Until the toad in fun Said, "Pray, which leg comes after which When you begin to run?" This wrought her mind to such a pitch She lay distracted in a ditch Considering how to run.

There is sound psychology in this nonsense verse. Having defined habit, let us now consider for a moment the essentials which enter into its formation. Broadly speaking, these are initiative, accuracy and repetition. The importance of a strong initiative can hardly be overstated. The wise teacher will aim to secure it at any cost. The most potent factor in a strong initiative is intensity of interest. This is a fact that seems to be overlooked by many teachers. How often the major part of the practice hour is filled up with exercises and dry technical work. Is it natural or reasonable in such a case to expect much interest on the part of the pupil? From time immemorial the practice of exercises and other technical forms has been considered obligatory in piano study. Is it necessary or indispensable? Let me give a few quotations from THE ETUDE:

Harold Bauer says: "The only technical study of any kind I have overdone has been that technic which has had an immediate relation to the musical message of the piece I have been studying. In other words, I have never studied technic independently of music. There should be no technic in music which is not music in my boyhood teachers would with a withering glance

Godowsky says: "I have never played a mechanical exercise in my life. I have practiced solely at my repertory pieces,"

When Rosenthal was asked by James Huneker if he ever practiced exercises, he simply laughed, and admitted that after a hard day's practice he occasionally limbered up with a few exercises

Mrs. MacDowell says: "Mr. MacDowell was appalled by the amount of time devoted to unmusical studies and exercises, and instead of making use of such material for technical development, he took difficult passages as they were met in studying the best literature and treated them as studies and exercises. For those students with a limited amount of time, getting their technic through studies alone, largely meant

"By habit we mean a fixed disposition to do a thing Finally; Joseph Hofmann in his book Piano Playing

says: "A half hour daily kept up for a year is enough for any one to learn to play one's exercises. And if one can play them why should one keep everlastingly on playing them?

"Can anybody explain without reflecting on one's sanity why one should persist in playing them? Play good compositions and construe out of them your own technical excerses."

Many years ago I determined to avoid dry technical forms and let my pupils study music, developing technic by means of technical patterns constructed from passages in the piece studied. As there is nothing so nearly like a thing as the thing itself, so there is no étude or repetition. With each successive repetition this tendency technical form that will overcome the difficulties in a passage as quickly as practice on the passage itself. This presupposes that the teacher understands the vital automatic or reflex action. Every movement tends by principles of technic and applies them to the piece in

In order to solve an arithmetical problem we are not obliged to recite the multiplication table daily. We simply apply its principles. In a like manner we may solve a technical problem by applying to it the printhat we become confused or stumble the moment we ciples of technic. These may be learned as quickly from a piece as from an étude. As there are short cuts in arithmetic, so there are many in technic, for the teacher who understands them. In addition to this make a strong appeal to him. Rarely if ever do I give a pupil a piece that he does not like after hearing it

Accuracy Right from the Start

This treatment I have found singularly successful in evoking a strong initiative, in fact it is the only one to my knowledge, that develops intensively of interest. Having by any means in our power evoked a strong initiative, the next sten in habit formation is to secure accuracy. I think you will agree with me in the statement, that one of our most difficult tasks as teachers, is to get a pupil to put the right finger on the right note the first time he plays a passage, and to continue to do so each successive time. Now failure to secure accuracy in the initial performance is due entirely to lack of thought. Nine pupils out of ten will play first and think.—if they think at all,-afterwards. Think first, play afterward, is the rule of all successful practice, a rule which need not tell you is often "more honored in the breach than in the observance." The pupil who plays without thinking, strikes a note only to find that it is wrong; the next attempt may result in the right note, but the wrong finger; the third attempt gets the note and finger right but the touch wrong. On the fourth trial-if luck favors-perhaps everything is played correctly. This is such a truthful description of what takes place with the average pupil, that it is not necessary to support it with affidavits.

I have a great deal of sympathy with most of the pupils who do not think, for in nine cases out of ten it is because they have never been made to. One of crush his pupil by saying, "I can tell people what to do, but I can't furnish them with brains." As a matter of fact most of this teacher's pupils were well supplied with brains, but had never been taught how to use them and this particular teacher did not consider that work to lie in his province. It is not enough to say to a pupil at every lesson "Think, think," or "Use your brains": You must make him use them. Hence it is never well to tell a pupil at a lesson anything that you can possibly make him find out for himself. It is easier to tell him and it saves time, but you may rest assured that if you do so, that pupil will always depend on your brains instead of his own. Hence, in playing a passage for the first time, I never allow a pupil to play a note till he has first named it, the finger that is to play it and the touch to be used. I make him do this note after note and lesson after lesson, till it has become a habit in his daily practice I know of no other prescription for securing accuracy ation is repetition.

There is a proverb that "practice makes perfect." Like many other proverbs, there is an element of untruth in this one. Correct practice makes perfect, but no other kind ever does. Practice that includes mistakes is worthless, as in so far as it establishes a habit. it is one of falsity. It is often said "'Tis the first glass that makes a drunkard." Now this is in a sense untrue. If I take a drink of intoxicating liquor to-day, one of water to-morrow, one of milk the next, and so on, I shall never fill a drunkard's grave. But let me take a drink of whiskey to-day, another to-morrow, two on the third day, and continue to repeat the same drink often enough, and my chances of landing in the gutter are excellent. The formation of a habit depends upon many repetitions of any act without the slightest variation from the precise order of the initial performance. These repetitions must be what Bagley calls "Repetitions in attention," not carefess, shiftless, or formal, but active, living, painstaking practice,

How many repetitions should be made?

Habit and Crystallization

Bagley suggests that habit forming is like crystallisolution; but, if one stops short of enough to produce crystallization, all of the previous work has apparently gone for naught. Experience alone will tell how much tion is established.

piano playing, is perhaps already apparent. The best group in the same manner, the two groups are joined piano playing is largely, if not entirely, a matter of subconscious action. The more closely it approaches group after being practiced thus separately is joined the automatic stage, the more perfect it becomes, other to the preceding groups, and the process continued till things being equal. The mind being freed from the the whole passage can be played automatically, and consideration of mechanical details, can be concen- without thought as to the separate notes that comtrated upon the musical expression; in fact expressive pose it. playing is possible in no other way. Piano practice, n the last analysis is simply the formation of finger, terms-the establishing of reflex or subconscious action.

All successful piano practice, must therefore follow be perfectly accurate as regards notes fingering, touch. the precise order of the original pattern. Now it having been shown that the object of piano practice is to establish playing habits, we may ask how can these habits be formed most quickly? The usual method is crease the speed till the proper tempo is reached. This is a perfectly rational procedure, slow but sure. Is there any quicker way?

A Rapid Method of Progress

For a number of years I have been using a method contributes to dash and freedom in the performance, and does this in a fraction of the time required by traditional methods of practice. The average pupil in his effort to attain speed, thinks a passage-whether consciously or unconsciously-note by note. Now we rapidly we often are unconscious even of words, as manner, in fast playing the mind groups a series of this psychological principle, we may develop subconhand positions, or as many notes as can be played secure as rapidly in any other way.

in the initial performance of a passage. After this without changing the position of the hand, either by The "Philadelphia Movement" in Mush accuracy has been secured, the final step in habit form-



Now play the first group a number of times slowly, zation. A little more and a little more is added to a carefully, and without the slightest mistake, thinking each note before it is played. Next, exactly double the speed and play a number of times. Now with the muscles in a loose condition, play the group practice is needed to establish a habit, and then only as rapidly as possible, many times, giving no thought for average students and average situations, but the to the individual tones, just as one would pronounce same neutral path must be traversed until automatic ac- a word of five letters. After a few trials this will be easily done provided the muscles are in the proper Now what relation all that has been said bears to condition of looseness. After practicing the second together thus enlarging the unit to eight tones. Each

The left hand may then be divided into groups of two, and practiced in the same manner. Finally the wrist, and arm habits, or expressed in psychological hands are put together and the passage built up group by group. In doing this the first group of two in the left hand is played with its corresponding group in the the laws of habit formation. Starting with a strong right, stopping when the hands come together. The initiative, the first performance of the passage must passage is then practiced to the third left hand note, then to the fourth and so on to the end of the phrase and expression. The repetitions which follow, must always stopping when the hands come together. Every preserve this accuracy, unbroken by any variation from phrase of the piece should be practiced in the same way and joined to those preceding it, till the whole movement is brought up to the proper tempo.

The benefits that accrue from this method of working may be enumerated. First, high rates of speed to learn a piece through slowly and then from day may be attained with comparative ease, and in a fraction of the time required by the usual method of practice. Second, it contributes to loose muscles; the short groups lend themselves easily to this condition, as will be manifest after a few trials, Third, it conduces to rapid memorization and mnemonic certainty.

Musical memory is usually considered as being a which rapidly brings a piece to the automatic stage, union of three elements—the visual, the aural, and the muscular. In visual memory the player remembers the succession of notes, harmonic progressions, modulations, phrasing, and what not, as they appear to the eye on the printed page. This kind of memory is useful as a starting point, but in actual performance I can no more play rapidly in this way than we can have found it unreliable. Aural memory retains the read a book rapidly and spell each word letter by letter. succession of sounds as they are heard when the In reading the mind takes no cognizance of letters at composition is played. This form of memory while all. A word is the unit of thought, and in reading useful is also unreliable. In muscular memory, the fingers, hands, and arms carry on automatically a comthe mind grasps the phrase in its entirety. In a like plicated series of muscular movements, which, by manifold repetition have been built up into a habit. tones as a unit and loses consciousness of the single This muscular memory, if not interfered with by conconstituent tones composing a passage. Building on scious thought, I have found can be relied upon, even when the player is very nervous. That this memory scious or automatic playing from the very start, by does not depend upon the aural or visual, can be taking a piece, passage by passage, and grouping the proved by closing the eyes and playing upon the practones into larger and larger unities, till, in response tice keyboard any rapid passage that is thoroughly in to an initial impulse, these are played through auto- the fingers. In group practice, the band positions are matically and without conscious thought. Thus a speed quickly worked into the fingers and the muscular moveis at once attained, which, by the old method, is ar- ments made automatic. The mind also grasps with rived at only after weeks or months of practice. Take, equal ease and quickness the few notes that make up a for example, the passage work in the Chopin Im- hand position. Finally, there results from this method promptu in F sharp. The first phrase would be treated of practice, an ease, accuracy, dash and freedom in the in the following manner: First divide the passage into performance that I have not found it possible to

LAST year THE ETUDE reported the annual dinneof the Philadelphia Association, at the same time point ing out that while this journal is international in its scope and accomplishments this movement is one which has been widely employed as a basis for similar movements conducted by other Associations of Teachers in other parts of the country.

The Philadelphia Music Teachers' Association was founded in 1891 and, therefore, celebrated this year its Silver Anniversary. The main purpose of the Association is to increase the advantages of music teachers in Philadelphia. It has held upward of two hundred public meetings, at which some of the most noted musicians of the present day have appeared. The meetings are mainly devoted to public discussions. It has also conducted a "Musical Philadelphia" campaign with great success. It sponsored the "Missed Lesson" campaign three years ago, which resulted in the publication of "Missed Lesson" placards and slips which have helped music teachers by preventing an unneressary drain upon their resources.

During the last five years an annual dinner has been held, the purpose of which is to enlist the interest of public men who have a fondness for music or who have become accomplished amateurs, so that the general public may realize how highly music is regarded by our foremost men and women,

This year the guests of honor included Mr. David Bispham, Mr. Edward Bok, Mr. Rudolf Ganz, Monsignor Henry, Mr. Victor Herbert, Bishop P. M. Rhine lander Mme Yvonne de Tréville, Mr. Hans Kindler Miss Katherine Meisle, Mr. Piotr Wizla and Hon 7 B. Smith (Mayor of Philadelphia). Unfortunately Mr. Bok and Mr. Herbert were ill on the day of the dinner and were unable to attend. The dinner was, nevertheless, a very brilliant success. Two himdred and thirty-eight guests were seated at the flowerladen tables in the new Hotel Adelphia. Ten of the guests made the pilgrimage from New York to Philadelphia to be present at the dinner. The addresses were very inspiriting and the musical program was very delightful, all of the artists receiving generous applause from a highly-trained and critical audience. Indeed, many of the members and guests were musicians of international reputation. Space only prevents the publication of a list of the names that stand at the top in American musical life.

Mme. de Tréville, the noted coloratura soprano, sang exquisitely, and Mr. Rudolph received a veritable ovation after his masterly performance of his own Pen sive Spinner and Liszt's Rakoczy March, Mr. Hans Kindler, the Dutch 'cellist, who is now the solo 'cellist of the Philadelphia Orchestra, Miss Katherine Meisle, contralto, and Mr. Piotr Wizla, baritone, were enthusiastically greeted after their performances. Bishop Rhinelander and Monsignor Henry made able addresses. Mr. David Bispham related, by request, some very interesting facts pertaining to his own career. He startled the audience by telling them how his career had been influenced by some revelations brought to him through a member of the London So ciety for Psychical Research, who operated a planchette. The gentleman was not a musician and unfamiliar with what the device was prognosticating for Mr. Bispham, when it spelled the names of four famous rôles in which Mr. Bispham made notable successes in opera and Wagnerian music.

What Philadelphia has accomplished in this work may be accomplished in any city. It is not difficult in this day to induce public men to come forward in the enthusiastic support of music. By means of organization teachers in different communities may arouse 2 dignified and forceful interest in music as a public need through just such public tributes as that described. It was at one of these dinners, four years ago that Mr. John C. Freund, Editor of Musical America started his famous campaign for increased interest in American music and musicians. The result was an enormous amount of advantageous publicity for all who are concerned in American musical progress.

Nothing could be more effective in combating the idea still held by some people, that musicians and music teachers are highly trained specialists (if. alas. they do not rank them with long-haired freaks) whose chief function in life is to earn money by promoting an inconsequential accomplishment.

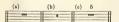
THE ETUDE will be glad to furnish information to those desiring to start a similar movement in other

The Notation of Silence By DR. ORLANDO A. MANSFIELD ceeding to the next. Thus, as the 16th note in the

[EDITOR'S NOTE.—The carriess student is inclined to look upon rests as signs of silence and therefore signs of nothing. As a matter of fact rests are every bit as important as notes. Dr. Mansfield's article is a most excellent one for all Exums readers.]

To the thoughtless student it has probably never occurred that there is any method at all in the notation of marks denoting silence. It is certain that he has seen such marks in the printed music. Perhaps he has more or less indifferently observed them. But neither perception nor performance has aroused inspection. The merely careless or indifferent student. however, has advanced a step beyond this. He has observed that rests must be equal in value to the measure or to the portion of the measure they are required to fill. But, provided the time value of these rests be correct, such a student has probably never paused to inquire about any system or method upon which these signs may be written. The serious student however has added investigation to perception and observation, He has discovered that there is a method in the nota tion of signs of silence. He has ascertained that there are evidently certain principles involved in the filling up of silent measures. But as yet he has not succeeded in reducing these principles to some definite code or series of formula. Here, we trust, we shall be able to help him. Indeed, it is for such a student that this article is intended.

For silence for a whole measure we employ a whole rest. This regardless of the value of the measure or the nature of the time signature. The whole rest, we need scarcely add, is an oblong block placed underneath a line of the staff, usually the fourth line, as at (a). When placed across a space (b) it denotes silence for either the value of two whole notes or of two measures. To denote silence of two or more measures we now write a whole rest and place above lary to our last rule we may assert that no rest can it a figure denoting the number of silent measures be allowed to overlap an accent. Thus, in 6-8 time,



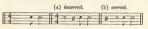
The completion of portions of measures with rests is, however, a much more complex matter. Broadly speaking, the rule is that the rests must be inserted in such a manner as to occupy, and not overlap, the divisions denoted by the time signature. As a first principle we may say that rests less than a beat or division should only be employed to complete a division already incomplete. Thus in completing with rests we should insert a 16th and an 8th rest; because,



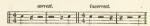
although both rests are less than a beat or a division, the last quarter beat is already incomplete. Here it may be asked, should the 16th rest be placed before or after the 8th rest? This brings us to another useful rule: In using rests less than a beat each subdivision of the beat should be completed before proabove example intrudes upon the seventh 8th note beat, we must complete this beat with a 16th rest before proceeding further. Our complete example will then



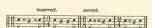
Guided by these rules the discerning student will see that if it be required to complete the following with rests (a) is wrong, because the incomplete second quarter broken in upon by the 8th note should have been first completed. Therefore, the correct notation would be as at (b).



In dealing with rests greater than a division we first observe that such rests can only be placed on accented beats. Thus we may commence a half rest on the first or third quarter beats of a measure of common time, but not on the second quarter beat:



The incorrect versions would produce what an Irish friend once termed "syncopated silence." As a corolquarter rests could not be placed on the chird 8th note beat, nor on the second or fourth 8th note beats in a measure of 3-4 time:



Our previously stated rule that long rests must fall on accented beats would prevent the student from completing the 6-8 example, thus:



Here the first of the two quarter rests falls on an unaccented beat; which is incorrect, although it does not overlap the accent. For this reason a half rest is never used on the second and third beats of a 3-4

Dotted rests are somewhat restricted in their employment, being generally confined to the commencement of incomplete beats in simple times or to half measures in compound times. Thus the following measures may be filled up as indicated:



But the dotted quarter rest employed to represent a whole beat in 6-8, 9-8 or 12-8 times, and the dotted half rest to represent a whole beat in 6-4, 9-4 or 12-4 should be carefully avoided. This, however, for reasons æsthetic rather than practical, the idea of a beat in compound time being not so much one long beat of three equal divisions as one beat of two divisions one of which is long and the other short, e. g., not . or ... but rather ... The double and triple dotted rests are very rare, being used only at the commencement of incomplete beats in simple times, The half rest, we may remark, is never used in 3-4 time. Hence, in Example 9 (a) is much better than (b), because the latter would suggest a half measure in 6-4 time.



In regard to the position of rests on the staff this is always secured in the third space, unless two or more parts have to be written on the same staff. Then the rests have to be inserted proportionately higher or lower; and, in some cases, have to be placed off the staff altogether, as in the following example from the Fugue in G minor from the first book of Bach's immortal Forty-eight



In completing a given measure with rests, a test often set in theoretical examinations, a good working method is mentally or visibly to plan a model measure with accents duly inserted. From this each beat could be clearly completed. Thus, if we have 8 and to complete with rests, we would suggest the following method of procedure:



A wise and diligent student will construct other examples of similar character for himself, taking great care to see that his practice accords with the theory here demonstrated. He will then be in good company -the company of the classical writers from whose practice all the foregoing rules and recommendations have been derived.

NEARLY every child has some duty to perform about the house. Some mothers make lists of little things for them to do and as each duty is done that item is crossed This, I am told, is a most satisfactory plan and if it works well with household tasks why can it not be worked out in the music? Practice time often goes begging because other things crowd it off until night and often until "to-morrow." For instance, if you have two little daughters who are studying the piano, get two little slates and hang them in a convenient and conspicuous place. On the slates note down the scale, or study, or piece you wish practiced or reviewed. You need not bother about a full schedule each day. If you wish Rosalie to practice the scale of B major, write it down in the morning and tell her, "five times," or 'seven times." When it is done it can be marked off at If Kate is neglecting her minor scales, write down "C minor" or "C sharp minor five times."

Each girl will be anxious to finish her work; there is also an element of surprise in it and the slate saves dispute. When "mother" says so and so on the slate it is far more impressive than saying to one's self "I ought to practice my scales." With such a slate recording the itemized list of daily practice duties, practice is seldom

Curious Facts About Music

Those who fondly yearn for the "good old days" of music would probably be very disappointed if ever we went back to them. Music is treated with much more respect to-day than it was in former times. When Beethoven's great violin concerto was performed in public by the violinist to whom it was dedicated, Franz Clement, one would have thought that this event was enough of a novelty for any concert. Not so, however, for the program (still extant) goes to show that on the same evening Clement performed a set of variations "mit umgekehrter Violine"—with the violin upside down.

One of the first opera librettists was Pope Clement IX, who wrote seven works, according to the French historian Castilblaze. The works, however, were not strictly opera, but were rather tragedies with choruses. Louis XIII was one of those monarchs who with

Henry VIII and Frederick the Great, must be numbered among the composers. He composed many airs and motets. Three weeks before his death, having rallied somewhat after receiving divine unction, he had his valet de garderobe, Nyert, sing a paraphrase of David, which he had composed the music, to give thanks to God. Two of his followers, Saint Martin and Compeforte, who were at the bedside, also sang, and the king himself joined in at times.

The custom of whistling or hissing to show disapproval is said to have originated during the reign of Louis XIV. and Corneille's Baron de Fondrieres is reported to be the first play to be so treated. The sons of Lulli, after the opera Orpheus had been hissed, caused the hiss to be interdicted by law in 1690. This proved ineffectual however, and excited much public ridicule.

The prejudice which still exists among certain puritanical souls against opera singers is not without historic justification, for there was a period when operatic artists were far from respectable in their conduct. Many stories are told of the singers who performed the operas of Lulli, the worst of which are probably those relating to Dumenil, the tenor, who used to steal the jewels of the prime donne, and get highly intoxicated on champagne. It was said that he could drink six bottles of this sparkling beverage before the effects began to interfere with his performance.

Mendelssohn's great work in reviving an interest in Bach's choral music in Germany was done for England by William Sterndale Bennett. He, with his pupil, Charles Steggall, formed the Bach Society in London, but for a while they traveled an uphill road, as the singers found Bach's music extremely difficult. introduction." Bennett wrote, "was effected bit by bit. one portion rehearsed over and over again until the performers and the listeners began to find their way in it, and then some other portion was ventured upon." Nor was that the only difficulty. Music at that time was not as cheap and abundant as it is to-day, and little of Bach's music was available. Accordingly one of the members of the Society, Helen Johnston, studied the art of lithography and actually set up a press in her own home so as to print the music. To this end she studied German so as to write an English version of the words. She also studied organ and musical theory under Bennett and Steggall. Through her efforts and those of her co-workers, an English version of the Matthew Passion was finally given complete.

Real Help for the Pupil

By Hannah Smith

EVERYBODY knows that the teacher can not learn for the pupil. Only the learner's own efforts can bring about success. But the ideal teacher can do more than prescribe carefully thought-out courses of study, give explanations of methods of working, offer for imitation impeccable models of style and execution, and patiently point out and correct mistakes and shortcomings. The ideal teacher must in addition to all this develop in the pupil capacities of which he had no previous conception and enable him to accomplish what seemed to him impossibilities.

If the pupil does not readily comprehend a mental problem, it must be presented in various aspects, with every aid of illustration and comparison. If it is a physical difficulty which he is slow in overcoming, the exercises designed to develop the needed force, control or facility must be presented such manifold variety of form as to keep the mind constantly on the alert, and prevent the dullness and discouragement which are sure to result from long and persistent hammering away at the

It is possible to "ring" so many changes on a single exercise, that the pupil, while really working for weeks at the same difficulty, will think that he has had each week a new exercise. A difficult passage in a piece may be turned into a study, and presented in so many and such varied forms as to hold the pupil's interest through a long period of work; and, finally, still in the form of an exercise, the difficulties may be gradually so increased that, when that exercise is at last mastered, the dreaded passage in the piece surprises the pupil by its apparent lack of difficulty.

If the obstacle to success is psychical rather than physical, then the teacher must deal with it as a wise physician deals with the patient who, he knows, needs neither medicine nor tonic for the body, but only the intangible something that will enable him to grasp and put to use his own powers. From bread-pills to hypnotic suggestion the range is wide, and must surely cover all cases; and for the teacher, as well as for the physician it is often necessary to experiment carefully and conscienciously until the right remedy is found.

Relieving Nervous Tension

For the nervous tension which so frequently incapacitates a talented pupil and neutralizes the results of intelligent study and diligent practice, a few moments of cheerful conversation, with some humorous remark or anecdote, will often relieve the strain and secure a good and interesting lesson in which we are called to work!

place of a discouraging failure. For more serious cases, some light gymnastic exercises to start the blood coursing freely through the veins, and nervous force tingling to the ends of the fingers, have been found to be an almost infallible remedy.

It is not wise to be too ready to point out mistakes-unless they are the result of carelessness or idleness; and it will not do to let one's nerves be rasped by false notes-at least not so that the rasping becomes apparent to the pupil. If made by a consciencious student, whose very effort for perfection tends, possibly, to prevent its attainment. say, rather—as a well-known European teacher once said to a pupil of this kind, "Never mind the false notes. I do not listen to what you play, but to what you intend to play." To the pupil whose intentions are all right, this attitude of the teacher will, very likely, be just the help needed to make possible their perfect expression.

Sometimes, too, a pupil will quite honestly see a thing differently from the teacher. Even in such a case-nay, doubly in such a case-is it necessary to put oneself in his place. Why insist that his viewpoint shall absolutely agree with yours? He has many years in which to grow and change-and then, too, it may be not impossible that your own ideas would be bettered by modification. As long as it does not interfere with real progress, leave his heterodoxy to time and the gradual development of taste and mentality.

The Best Teacher

The best teacher is, unquestionably, the one who best helps the pupil to do the utmost of which he is capable, but whether that utmost is intrinsically much or little depends, of course, upon the pupil's natural endowment, and for this neither pupil nor teacher is responsible. So the best teacher must not only be constantly and indefatigably on the alert to seize and adapt new ideas, to invent novel ways and varied means for helping the pupil toward the goal; must not only possess unflagging interest and muchenduring patience, but must also at last, after the utmost effort, in many cases be forced to acknowledge that the results are small and inadequate.

Here is where the teacher must be patient with himself. Is the skill of the artist less when it is expended upon less costly material? Is the workmanship which achieves the best possible results with the poorest means less admirable than that which with greater means does greater things? How seldom have we any choice about the material upon

Musical Memorizing To-day

By Fanny Edgar Thomas

Any one who is skentical as to development of memorizing power in music, has only to observe the pupil recitals of to-day and compare them with those of even a decade ago. Quite young children in the most assured and tranquil manner, may be seen going through their suites, concerto numbers, even sonatas, alone or with a second player, entirely without notes. Not so many years ago, one who could remember some dance tunes and songs was a musical hero. Great credit is reflected upon piano teachers who have so skillfully led up to this desired result.

Marmontel, a noted French pianist and teacher, urged the necessity for "tremendous musical memory" born or trained, in pianists destined for professional concert work. He further insisted that this must be backed by the sense of absolute pitch, to make secure the holding of one's own in orchestra cues, pauses, brilliant flights, possible changes, and even accidents. In studying a concerto for instance, he first divided the work into thoughts and phrases by reading, and then memorized them in actual sequence. He then memorized the finger work without pedal or expression, a feature "relieved of drudgery by the hope that lies behind it." He was a great stickler for mechanical perfection. "No one can express what one cannot perform unconsciously," he said, "no matter how true and clear the conception may be." Then followed what he called

a form of "dramatic art," the sinking of personality into the intention of the composer's thought, and a making of the different ideas into a logical consecutive whole-"exactly as must be the case in acting."

Strangely enough in speaking of acting, Mary Anderson referred in similar terms to music. "As in music" she said, "there must be a complete sinking of the self and personality-an absorption of self into the character or creation." "I might risk perhaps two evenings or three," she remarked, "without this peculiar absorption of part, but I should leave the stage at once on finding that this power had permanantly left

Moszkowski is insistent upon memorizing. "What sense is there," he asks, "in keeping the eyes and nose glued to the same pages month after month, without gathering either notation or idea into the mind?" "This is all bad habit," he adds, "a habit to be overcome or prevented by logical persistent and intelligent direction." To test the difference in mental attitude towards 2 thought when read and when memorized, one has but to read a paragraph in any book or paper, and then memorizing the same, tell it to the walls or windows of his chamber free of the interfering signs and symbols of print. It is as the difference between wallpaper trees and those which grow in the woods.

How to Develop a Chopin Technic

BV HARRIETTE M. BROWER

CHOPIN was not only a wonderful and unique composer for the piano, he was also a great pianist of the highest attainments. He not only knew how his compositions ought to be played, but was able to make them sound as he mentally conceived and dreamed they ought to sound. Few composers are able to interpret their own works on the piano, or if they attempt to do so, it is apt to be said of them that they play like a composer, not as a trained pianist. This criticism could not have been made of Chopin's playing; his technic and finesse were equal to every demand put upon them.

In his interesting book on Chopin, Mr. Huneker says this: "A world-great pianist was this Frederic Francois Chopin. He played as he composed, uniquely, Scales that were pearls, a touch rich, sweet, supple and singing and a technique that knew no difficulties, these were part of Chopin's equipment as a pianist. His nianissimos was an enchanting whisner his forte seemed powerful by contrast, so numberless were the gradations, so widely varied were his dynamics-his liquid tone, his pedaling, all were the work of a genius and a lifetime.'

In playing and teaching the music of this master, it would be well to consider what are the most important requirements for its rendition, and in what degree we understand and come up to them.

Touch and Tone

Among the first points to be thought of are: Touch and Tone. While it is true that only by depressing a key, can sound be produced on the piano, yet the touch f one great artist seems to differ somewhat from that of all others. Start a dozen young people on the pianistic path, teaching them in the same way; after a certain length of time you will find that no two of them touch the keys exactly alike, nor do they draw forth the same quality of tone from it. Touch and tone are largely individual; Chopin's tone was "rich and sweet," his touch "supple and singing." These he must have innately felt were necessary to his playing and to the interpretation of his music. They should be acquired by understanding the mechanism of the instrument, the mechanism of the human anatomy to combine with it, and the principles of tone production. These things can be explained in simple terms, if taught by one who understands the subject. We must have a sweet, rich tone, capable of all possible variety. The great factor in obtaining these infinite gradations of sound is the listening ear. How can we make this tonal variety unless we listen to every note we play Do you suppose Chopin was born with that marvelously colorful touch? I feel sure he gained it by listening to every note, every sound-effect; his ear tested and experimented with each shade and hue of tonal quality, until he discovered just the touch and tone quality desired. People should not try to play Chopin's music till they have at least learned to hear; for, strange to say, many try to play the piano with deaf ears. You should indeed be able to hear with both ears; you ought to be able to make a beautiful quality of tone, from loud to very soft, and as many kinds of touch as possible, from clinging legate to the lightest leggiero and staccato. These things are not difficult to understand nor acquire, if you once know what to do and

how to go about doing it. Chopin had a finely differentiated touch, which he acquired, in the main, by practicing Bach, always Bach. Before giving a concert he shut himself up to practice Bach. In this the ambitious student may emulate him, and reap a constant benefit therefrom.

In the matter of touch, we need to cultivate two distinct divisions of it, to interpret Chopin's music rightly; namely, the expressive, clinging "melody" touch and the "passage" touch. For the former the fingers are somewhat flattened, with clinging weight and pressure. The latter is made with hand well arched, and clear, articulate finger action. Chopin is essentially lyric, though there are many intricate involved passages. The player must be able to deliver a lovely melody with soulful expressiveness, and also to compass the delicate fioriture which everywhere abound, with delicate articulateness.

In order to establish a Chopin technic, we cannot do better than make a thorough study of the études, with some preliminary work on the Preludes. The understanding of the études is a liberal education in piano technic as well as in the art of interpretation. In the études are exemplified all possible technical points. Here we have scales in single and double notes, arpeggios, chords, octaves and passage figuration.

Chopin's Exquisite Scales

Chopin possessed "scales that were pearls." The general piano student seems to have an inherent dislike for scales, and avoids practicing them when he



A CONTEMPORARY LITHOGRAPH PORTRAIT OF CHOPIN

can. If he would strive to make them beautiful and "pearly"-if he would play them with all varieties of touch and tone, they would then be lifted out of the humdrum of monotony, into a more rarefied atmosphere where they could glow and scintilate with iridescent color and beauty. Let him practice his scales with this object in view, and they will no longer seem a wearisome task.

Chopin made frequent use of arpeggios; several études are built of arpeggios and broken chords. The arpeggio needs as careful preparation as the scale, perhaps even more, in order to pass the thumb under the hand and the hand over the thumb with smoothness and accuracy. We are told Chopin played such figures and forms with superlative fluency and ease. This smoothness and command over arpeggios is another point for the student to gain before he attempts the special studies of this form found in Op. 10, No. 1 and Op. 25, No. 12, or the great Revolutionary Etude

Then there are the chord forms: what a variety we have. Even in the Preluder there are some splendid examples; No. 20, with its stately, solemn march of four voiced groups, starting so ponderously and closing so softly and questioningly. What gradations of touch, tone and feeling are here. There is the wonderful No. 17, entirely formed of chords with melodies hidden in them. The student must surely be able to play chords with variety of touch and tone before attempting an interpretation of these pieces. Among the études there is No. 11, entirely composed of appogiated chords, the étude in A flat, and the chords in the twelfth étude

Scales in double thirds and sixths are the foundation of two études in Op. 25. How fascinating are their interweavings, and what command the player must have over these forms. Such scales must be studied for their own sake, quite apart from pieces or even études; they should be played in all keys, with variety of touches and dynamics. Only after such preparation should the compositions in question be attempted.

And what shall we say of octaves, a most difficult point in technical equipment. There are many octave passages scattered through Chopin's compositions. He himself could play rapid octaves, but did not use much power. The octave passages in the A flat Polonaise he played pianissimo. The great Octave Etude in On. 25 requires much power; it can be made a tremendous tour de force in the hands of a virtuoso. The student should devote a certain amount of time each day to octave practice in order to be prepared for such a strenuous task as this Octave Etude. He must be able to play both legato and staccato touches if he would

Chopin and Irregular Rhythm

We have briefly enumerated some of the technical requirements necessary to the rendering of Chopin's music. There is another side to the question, and that is the rhythmical side. Have you noticed how fond Chopin is of irregular rhythms, two notes against three, or three against four? Think of the Impromptu Op. 29, or the one in C sharp minor, Op. 66. We may meet with slight irregularities of rhythm in Beethoven and the older masters, but these only occupy a measure or two, perhaps less. Chopin, on the other hand, writes a whole movement or composition of this type, The student should be master of all kinds of rhythms, and study them outside of pieces. Long scale passages of uneven rhythms in similar and contrary motion ought to be played until they can be executed as smoothly as plain scales. We know, however, that this is a technical point which is much neglected. A young teacher who had studied the piano "ever since she could remember," came to me last season for a set of lessons. During their course I suggested that she should study one of the Chopin Impromptus, She hesitated and drew back; "I never could play two notes against three," she said. The answer showed she had never given this point sufficient attention to master it.

Among the Chopin études we find several made up tirely of uneven rhythms, notably the F minor, Op. 25, No. 2, and the F minor and A flat major from the three études following Op. 25. These are all lovely; but, though not nearly as difficult as some of the others they are out of the reach of the player who cannot manage extended passages in uneven rhythms. It requires a level head to play irregular rhythms correctly, also a clear time sense

All these points can be won with intelligence and industry, and a Chop'n technical equipment be built up. When this is secure the player can give free rein to his fancy, temperament and imagination. His touch can take on all shades of color and meaning, his scales can be pearls, his pianissimos ravishing, his passages delicate as a gossamer web shining in the sunlight, his bravura powerful and convincing. He can make these effects because he has the technical control of the keyboard and of himself.

Let us not overlook the finest points of all, the very soul of the piano-the pedal. "The piano," says Busoni, "has one possession wholly peculiar to itself, an inimitable device, a photograph of the sky-a ray of moonlight-the pedal!" Many beautiful tonal effects can be made with the correct use of the pedals, either singly, together, or with a vibrating damper pedal. He who would render the soulful, poet'c music of Chopin ought thoroughly to understand the mechanism and use of the piano pedals. Then with constant listening and testing the effects, he will be able to color the tones of the piano till they can picture the quality of softness or brilliancy-the atmosphere of ethereal delicacy with which this music should be invested.

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In addition to the letter itself we shall expect each contestant to answer the following questions frankly, tersely and in such a manner that we may get a more definite idea of what phase of THE ETUDE seems to be the most needed.

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This is not any easy way in which to earn a fif-teen dollar set of books. The letters will require thought, time and care. Do not sit down and dash off a few words and expect them to receive serious at-

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Practical Tests in Memorizing

THE ETUDE

been playing without the music.

more to be learned.

not give any more trouble.

learned a few notes at a time.

may be memorized.

A Personal Experience

I had never felt secure in the piece, so I decided that

I would learn it anew and this time memorize every

note. I took about four measures at a time and, in

order to be sure that the force of habit would not help

me. I tried to play the right hand part with the left

hand and the left hand part with the right hand. I

found to my surprise and chagrin that I really knew in

most parts about one note in every three or four,

although I had fondly imagined that I had nearly all

the notes memorized and that there were only a few

I have had pupils who confidently stated that they

giving them trouble. Upon being asked to play each

part separately and to change hands on each part they

would look surprised, and a little indignant perhaps,

but of course would play it as requested. It has usually

happened that there were at least two or three notes

that they did not know-much to their surprise-and

after learning these notes the passage would frequently

Method of Memorizing

Now, how should a piece be learned so that prac-

tically every note can be memorized? It must be

It is not possible to memorize a piece well if a whole

page or even a whole line be attempted at a time-in

one gulp, so to speak. The reason for this can be easily

seen. In a line of music, counting both right and left

hand, there are usually from twenty-five to a hundred

notes and trying to learn so many notes at once is

too great a strain. But a few notes may be well learned,

then a few more, and thus step by step the whole piece

The number of notes to be memorized at a time must

be adapted to the capacity of the player. A beginner

can learn about four to a half dozen at one time.

while an advanced player may learn a dozen or more.

The study of harmony and composition is a help to

correct memorizing and one who has studied these sub-

jects may often take as many as two or three dozen

at a time. In the majority of cases each hand should

be memorized separately at first and this rule applies

both to beginners and to advanced pupils. If both

hands are learned together there is a tendency to

neglect the notes played by the left hand and a sense

of insecurity will nearly always be felt when playing

When I say that only a few notes should be memora-

notes should be learned at one setting. On the con-

trary, by this method an advanced player who pos-

sesses an active mind should be able to memorize a

page of music in an hour or half hour. I mean only

cording to the capacity of the pupil,

that the whole page should not be attempted at once.

By Robert W. Wilkes

Memorize by Keys

It has been the writer's experience that the only sure It is important that we should memorize by thinking way of memorizing a piece is to memorize practically of the keys-not the notes. For if the imagination every note of it. Some players may object that they pictures for us the printed page, the notes have then really do memorize every note of their pieces and still to be translated into keys before the tones can be they can not depend upon their memory when playing before the public. To these I would say: Immediately played. But if we know the next key or keys that should be played, all that is necessary is to place the after reading this paragraph go to the piano, select a hand in the right position on the piano and play, passage with which you have had trouble and play that part, of course without looking at the music, with Concentration Essential the other hand; that is, if the passage is written for the It is also important to see that the mind is concenright hand, play it with the left hand, and vice versa. Do not try it with the regular hand first, try it with the trated on the keys being played; for the ability to reother hand, for if you have really memorized the notes call seems to depend upon the intensity of the impres-

sion produced upon the mind; thus if the notes are read you can play the passage with either hand. Don't and played more or less mechanically, as in the ordisay that such a test is needless in your case; try it, at nary manner of reading music, the impression that the least on one difficult passage. succession of keys makes upon the mind will be slight I presume that you have made the test as directed. and the ability to recall the keys will be correspond-If you have, you will probably be as astonished as I was some years ago when I started to learn again a ingly weak. Valse by Moszkowski which I had some time previously

As each note or chord is played the eye should gaze intently upon the key or keys; comparison should be made between the new key or keys and the preceding keys and the fingering and time should be noted.

Resemblances, however slight, between the notes of a measure already learned and a new measure should be carefully noted.

It often happens in a piece of music that a certain section is repeated but that the repetition in the second case is followed by new matter. In such cases, the student should be warned to pay particular attention to the first note that changes-the place where the music switches off, as it were, Sometimes the first change will be a difference in fingering; if so, it is very necessary to see that the proper finger is used in each instance. If such details are not carefully attended knew every note in a certain passage which had been to the player will often fail to "switch off" at the proper place and will keep on going round in a circle.

To memorize well, the few notes that are taken at one time should be played at least three times without looking at the music. Do not look up after each repetition. If you do so the first two or three notes would not be memorized at all and difficulty would be experienced in trying to connect one measure with another.

After learning each hand separately carefully note the time when playing both hands together. Playing the passage once or twice with the music should be sufficient to impress the time upon the mind and then the passage should be played a few times from

It is also very necessary to connect each new part memorized with the preceding measure or measures. Otherwise we would have a lot of little pieces which could not be fitted together. Therefore if one measure be memorized at a time, always play from the preceding measure or measures to connect the new measure with the previous ones.

Mechanical Practice Must Be Always Avoided

After the piece has been practiced for some time it will be found that the habits that the fingers have acquired will enable the player to play fairly well without much thought of the notes. The greatest care is necessary at this stage. Even if the piece had been well memorized at first, some of the notes will soon be forgotten unless the mind is continually directed on them. And as soon as the mind is found to be not fully awake or active, the practice should be deferred to some more suitable time; on no account should mechanical practice be indulged in.

The Quickness of Thought

Some may object that the mind cannot think as quickly as the notes must be played in a fast passage. It is, however, simply a matter of training. Of course, ized at one time I do not mean that only about a dozen a dull pupil at school will never make a great success at memorizing any more than he would make a success at playing from notes. Such a pupil will naturally depend a great deal upon habit in both cases and he will consequently be uncertain when playing in public-But it is surprising how fast the mind can work when but that it should be divided into several sections acit is well trained; there is indeed much truth in the phrase, "as quick as thought."

Making a Career

"AT SIXTEEN I had acquired the shillty to play fourth-grade music in a manner to attract universal music in a manner to attract universal music in a manner to attract universal music in the state of t of good playing by their teachers, and in the smaller best guide, if you feel that you have the talent to From the description in your letter, there is no poswithin the borders of large cities, but they are sadly at fault in this regard. Some of the Presidents of the United States have come from small towns,

sible question but that you have talent, and a great oso stage, this would depend upon the rapidity of your progress under intelligent training and practice, and as to this you have given no data. I doubt if it would be possible to give a definite opinion without personal experience. Indications, however, would decide that you should have every possible encouragement in the pursuit of the art for which you have so strong a love. Devotion of the sort you mention in your letter, which I regret cannot be printed in full, is bound to reach success, even though there might be modifications of that success along lines slightly different from those you originally had in mind.
Your age is something of a drawback, as usual

experience shows that absolutely supple flexibility, which permits of the very highest achievements, must be acquired during the years of youth, in other words, while the muscles are growing, because Nature then provides every possible assistance. This assistance becomes less marked after the muscles have reached maturity, and much more arduous labor is required to bring them into subjection to the will. With a beginner, advanced work is rare if begun after maturity. But with the supple conditions you have maintained and notions well established, and earnest determination, you have everything in your favor. If you have not informed yourself, your first disappointment will be in a knowledge of the time required to accomplish your aims. Even with the most rapid progress, great patience is necessary, as muscular development can never be forced. Nature objects to the slow processes decreed by her being hurried. Nature is also very uneven in the distribution of her favors, that which one person does but slowly being accomplished by another with great celerity. If you are one of Nature's favored ones, your chances of success will be greatly increased

There are three classes of virtuosi. You may choose which you wish to attempt, or accept gratefully the one in which your ability and age may place you after a patient effort towards accomplishment. The first class may be termed local virtuosi. There are many pianists, even in cities of small size, who are possessed of exceptional ability and attainment. They play Beethoven's later sonatas, and compositions such as Liszt's Hungarian Rhapsodies in fine style, and have at command a wide range of piano literature. Beyond occasional appearances within easy reach of their home towns, however, they possess only a local fame. They possess high musicianship and are in every sense worthy colleagues with their competitors of more extended reputations living in the large centers; indeed, they are often much finer players and musicians than many who have the business ability to make reputations for themselves, but with comparatively little upon which to found them. They are honored among their associates and fellow-citizens, and as leaders in their respective communities, are among the very best representatives in the profession. To become a member of this class is no small attainment. It is true, they earn their living by teaching, but pupils need teachers of high technical attainment' and musicianly training. They need the inspiration cities can hear little else besides, which may be classed of the highest order. These virtuosi, through their leadership, often acquire a wide reputation in the profession, especially through the State Music Teachers' Associations, although they do not become known to the populace at large. It is no small merit, however, to become one of these local virtuosi, who are in reality the backbone of the profession. Many dwellers in the cities are provincial and hidebound, and vainly imagine that merit and ability is found only

The second class of virtuosi are mostly found in large centers, where they congregate because of in-creased opportunities. They have brilliant ability, and many of them secure engagements over a wide extent, largely through clubs and organizations. fall short of attaining the top round of the ladder. Many of them could have reached the top by a more concentrated and longer continued effort. They all sincerely believe they could have accomplished this, and that the honor is rightfully theirs. Just what that little something is, however, that marks the boundaries of supreme attainment has never been decided with complete unanimity of opinion. There is undoubtedly a factor that makes for leadership, which also has varying degrees, and is susceptible of development. Hence there is even a supremacy among leaders. Such matters you will find considered in psychological studies on personality.

The third class you will find represented by such players as Paderewski, Harold Bauer, Godowski, Samaroff, Goodson and others. In them is found the supreme achievement of pianistic art. Moszkowski has stated that in order to reach this high level of attainment not less than fifteen years of close and unremitting study is necessary. This, of course, includes theoretical study, composition, orchestration, and all kindred branches of musicianship, Beginning at the age of ten, the candidate would be twenty-five before ready to launch upon a career. I have read that De Pachmann, after having made his debut as a virtuoso with success, not being himself satisfied, retired for ten years more of practice before taking his place as one of the great virtuosi of the world. Not all the great players have devoted themselves to practice in private for so many years, although they all keep up their practice just as assiduously throughout their careers. Paderewski has made the remark that keeping one's self in condition for public performance was purgatory. In his case, however, it has been worth the trouble, for he has made more money than any other artist with the exception of Adelina

In making up your mind in regard to your career, it will do no harm for you to count the cost, and know something of the time and labor to be expended. I should think your best plan would be to follow the advice of the great essayist, "hitch your wagon to a star," and make for the highest point you can attain. If you reach the first class of virtuosi you will be worthy of all praise. Through it you may make yourself a leader in whatever community you decide to settle in. Then it will do no harm for you to try and push on to the next. As for the third class, fear lest the cost be too great at your age. The higher your endeavor, however, the greater will be your influence and success. So far as your many friends are concerned, who are so free with their advice, I would counsel that you follow the Persian proverb which says, "If you are going to engage in any undertaking, ask ten men's advice; then do as you think best," In other words, your own conviction will be your pursue your aims.

As a corollary to the foregoing, the following rather similar experience has been received:

"I was obliged to wait until I was a young man "I was obliged to wait until I was a young man lessons, and until twenty-three before I could work lessons, and until twenty-three before I could work progress. As I work for my living, I study two hours each evening, and five hours on Satturdays hours each evening, and five hours on Satturdays to be the second of the country of the country of encourage me, but many of my friends discourage work, which is not hard labor, affect my progress it —8. A.

There is a great deal in the foregoing article which will prove sufficient answer to this second letter. Although S. A. does not state what his purpose may be in studying the piano, whether for personal gratification, or to make of it a profession, yet I would assume the latter, for the remonstrances of friends do not seriously trouble us in matters of pleasure He apparently does not aspire to the virtuoso stage, which is wise, for a start from practically the very beginning at the age of twenty-five would undoubtedly preclude this

Meanwhile with conditions so favorable as S. A

outlines, he ought to attain a reasonable degree of ability upon the piano, and there is no limit to which he may carry his musicianship. What he may lack in digital facility he can offset with unusual theoretical and psychological knowledge of his work, thus becoming an excellent teacher. Many excellent players are poor teachers because they are not thinkers along the line of that particular department. There has been a prevailing opinion that brilliant pianistic ability was all that is necessary in making a teacher, which has only too often been shown to be a fatal mistake. There are many exceptional facile players who know less about music than the average amateur. Some of the best teachers are by no means exceptional players. They must have made a special and thorough study of the theoretical side of piano training, even to its most advanced stages, for no one can teach that concerning which he has no knowledge or experience Others in the position of S. A. acquire a knowledge sufficient for any demands they may meet in a small community. Some of the best elementary and medium grade teachers make no effort to train pupils in the virtuoso stages. By concentrating their attention along these special lines they acquire a reputation for unusual work. S. A. is, of course, working under a handicap, but handicaps are often a valuable incentive Many famous musicians have become such after fin ishing an education that intended them for other pursuits. Their greatest fame, however, has come along the line of composition rather than piano virtuosity. The object lesson is good, however, and should afford encouragement to all such as S. A., who feels that he has unusual endowment for the accomplishment of his aspirations.

His daily work need not affect his progress seriously, except that it will have to be made much more slowly. At the age of twenty-five it is unfortunate if a student cannot have his entire time at his disposal for accomplishment. He needs to exercise care. also, in regard to overworking, or he may find his energy and capacity prematurely exhausted. Meanwhile the best authorities say that a change of employment is a rest, and sometimes even a reconcrative force Hence, if the daily work is not too exhausting in character, and S. A.'s interest in his work is so great that it merely becomes a pleasure to him, and he is blessed with good health and a strong physique, he may find himself accomplishing all that he desires without undue strain. These are things that one has to decide for one's self, and cannot be decided at a distance without a full knowledge of all details.



CHARLES SUMNER MORRISON.

Titis very successful composer was born at Senecaville, Ohio, March 8, 1860. He began the study of music at the age of six, under his father, who was a thorough musician and teacher. When fiften years of age the younger Morrison joined his father in the work of conducting music at conventions, the younger man playing the piano at all entertainments given. He worked diligently at harmony, counterpoint, musical bistory, and furthered the work that his father had so ably commenced.

His ability soon brought him offers of positions in schools and in public school work, and his good work in this connection has been shown in Illinois, Olio, Michigan. He has also done useful work in Music Teachers' Organizations, and was at one time vice-president of the Illinois Music Teachers' Association. He has also had considerable business experience with music publishing houses as a travelling representative. Many of his compositions have been exceptionally successful.

For more than forty years Mr. Morrison has been connected with schools and colleges in educational work. He has also conducted numerous bands. In 1908 he became conductor of the Adrian, Michigan, "Imperial Band," which achieved an excellent reputation.

NOCTURNE, OP. 37. NO. 1—F. CHOPIN.
ATER reading the subjoined Analysis by Edward
Baxter Perry, the player will approach this celebrated
Nocturne with a clearer appreciation of its inner
meaning and poetic content. Mr. Perry's remarks render further editorial comment superfluous. Grade 5.

UNE FRAGMENT DE MENDELSSOHN-C. A. CASPAR.

A gracful drawing-room piece of the higher class, The greater part of this composition seems to be the original work of C. A. Caspar, one of the lesser known Germen composers, although possibly the original Meitj may have been obtained from Mendelssohn. It is a good study in melody playing and in the division of the accompanying harmonic material between the two hands. Grade 4. IN A GRECIAN GARDEN—A, J. PEABODY, JR. A fanciful drawing-room piece employing two well-contrasted diatonic themes. These themes and the quaint harmonics used to accompany them give the desired old-fashioned flavor to the entire composition. An expressive style of playing is demanded in this

POLONAISE-L. VAN BEETHOVEN.

piece. Grade 4.

This Polonaise is taken from the celebrated Servande or Trio for stringed instruments, Op. 8. It has been published in various pianoforthe arrangements, but the new transcription by Dr. Hans Harthan will be found much more playable than many of the others. This is one of the best numbers to add to a series of the lighter classics to be studied in preparation for the larger works of Beethoven and the other masters. Grade 3.

THE DREAMER-R. G. GRADI.

An attractive drawing-room piece with considerable variety of content. The principal theme is treated in several ways, and the rather unusual middle section adds a pleasing contrast. Grade 3.

WAYSIDE FLOWERS-F. A. WILLIAMS.

An excellent intermediate grade teaching piece, Pieces of this type are very useful in inculating agility and accuracy of finger work. When well played they sound extremely well. Passage work of the character found in this and similar pieces should have the effect of the proverbial "String of Pearls." Grade 3.

DAWN-A. FRANZ.

A good illustration of the combination of a melody and a portion of its accompaniment in the same hand. Aside from its musical interest this number will make a good study piece. When the melody and accompaniment are combined in this manner it requires considerable independence of finger action in order to make the melody tone stand out above the accompanying tones. Grade 3.

PASTORAL REVERIE-R. S. MORRISON,

Tills very successful composer was born at Seneaville, Ohio, March 8, 1860. He began the study of
music at the age of six, under his father, who was a
thorough musician and teacher. When fifteen years
of age the younger Morrison joined his father in the

THE FOX GLOVE-J. R. GILLETTE.

This little song without words is taken from a set of three short pieces entitled *Three Songs Without Words*. It should be played in an expressive manner with the harmonies well divided. Grade 3.

IN HUNGARIAN STYLE-L, RENK.

A miniature Czardas, having the usual slow movement or lassan, followed by the friska or quick movement. Play the first part rather lastly and in free time, with the second part very crisp and precise, Grade 2½.

MAYTIME-A. L. NORRIS.

An easy-teaching piece by a well-known writer and educator. It should be played in a bright and cheerful manner, with a crisp and even finger action, Grade 2½.

THE TIN SOLDIER-D. D. SLATER.

David Dick Slater is a well-known English song writer who has had many successes. Recently he has referred to the success of the success that the success of the success of

THE SCOUTS ON PARADE—G. L. SPAULDING. A timely easy-teaching piece in the military style which will be sure to prove acceptable to young stu-

dents. Grade 1.

GIPSY MARCH, 4 HANDS—C. WOLFF.
One of the best duet numbers that we have seen in some time, full of fire and animation and somewhat in the Hungarian style. In playing this piece the orrhestral style of interpretation should be used.

Both players have plenty to do throughout.

THE VIOLIN NUMBERS.

The famous Prelude in A by Chopin as arranged by Mr. Lieurance will make a splendid encore piece for violin, and it will also serve as a valuable study in "double stops."

"double stops." Charles Lindsay's Approach of Spring has already appeared in The ETUDE as a four-hand number. As arranged for violin by Mr. F. A. Franklin, in response to numerous demands, it should prove equally access.

TWILIGHT REVERIE, PIPE ORGAN-G, N.

A very pleasing opening Voluntary or Offectory, affording splendid opportunities for the display of tasteful and contrasting effects in registration. This number will prove effective on an organ of any size.

THE VOCAL NUMBERS.

C. S. Morrison's *Jesus*. Lover of My Soul, is a well-written sacred solo, which should prove very acceptable for church use. Mr. Morrison's melodic gifts are well known.

are well known.

Mr. Tod B. Galloway's compositions will welcome his new song, With Muted Strings, This is an artistic setting of a translation of some verses by the modern French poet, Paul Verlaine.

Mr. W. E. von Kalinowsky's *Desire* is a brief but very appealing love song suitable for encore use.

Chopin's G Minor Nocturne

A Short Analysis of Opus 37, No. 1.

By Edward Baxter Perry

(The following analysis is from Mr. Edward Baxter Perry's Descriptive Analyses.)

Opus 37, No. 1, in G minor, was written during Chopin's winter sojourn on the island of Majorca already described. On this occasion also the composer had been left alone to occupy himself with his piano, while his more active friends went for a sail on the The sun had disappeared behind a western hank of cloud. The evening shadows were fast closing around him, filling with gloom and mystery the distant recesses of the vast, irregular apartment where he sat, and the columned cloister beyond, which led from the ruined refectory of the monastery to the chapel where the priests and abbots of ten centuries lay entombed. The ruins of a dead past were on every side. The silent presence of Death seemed all about him. He felt that, like the day, his life was swiftly declining, and the mood of the place and the hour was strong upon him. It found utterance in the sorrowfully beautiful, passionately pathetic first melody of this nocturne, with its falling minor phrases, like the cry of a deep but suppressed despair, and its somber, sobbing accompaniment, like the muffled moan of the surf on the adjacent beach. A precisely similar mood is powerfully expressed in Tennyson's poem "Break, break, break," especially in the closing lines,

"But the tender grace of a day that is dead Will never come back to me."

Suddenly, in the midst of his melancholy recries. Chopin was scired by one of those deeprive wisens, so frequent at that time. The shadowy forms of a procession of dead monks seemed to emerge from beneath the obscure arches of the refectory, in a slow funeral march-along the closier behind him to the chapel, where their evening services were formerly held, solemnly chanting as they passed their Sanfo and the impressive chant, as if sung by a chorns of subdued in impressive chant, as if sung by a chorn of subdued in the control of the contro

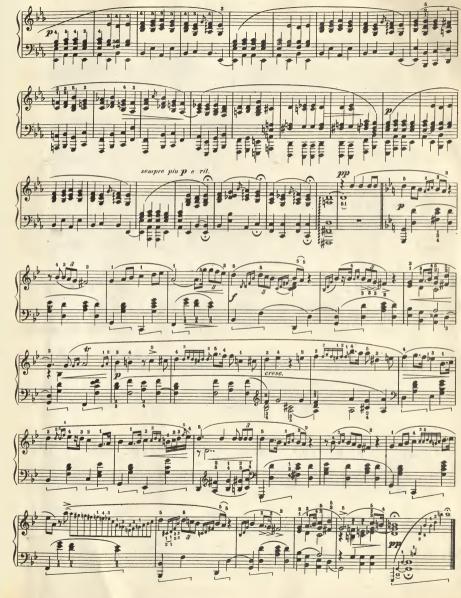
When the monks have vanished, and their voice have died away in the distance beneath the choing vault of the chapel. Chopin recovers himself who abunder and resumes his said dreaming, symbolized by a return of the first melody. But just at its close the sun sinks below the western bank, its last rays gleam for a moment on the white sail of the boat just round-brooding; belowing His fireinds return. His lonely brooding the bending. His fireinds return. His lonely brooding the control of the major key.

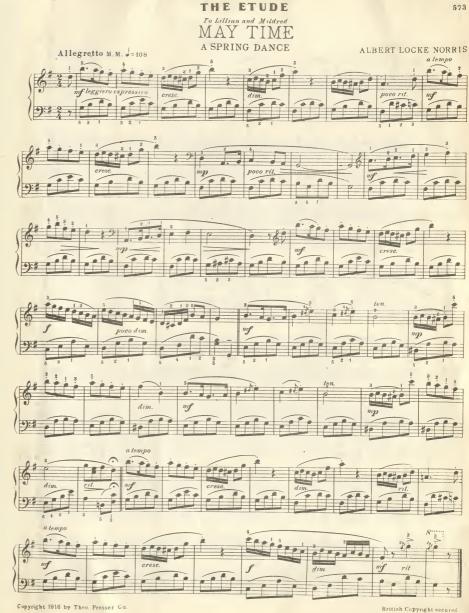
The player should strive in this work for a somber intensity of tone, and should render each phrase of the melody as if the pain expressed were his own, making the undertone of the solbhing sea distinctly apparent in the accompanying chords.

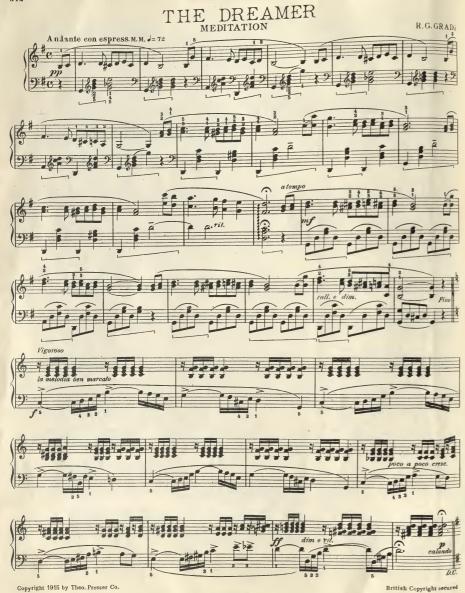
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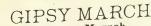


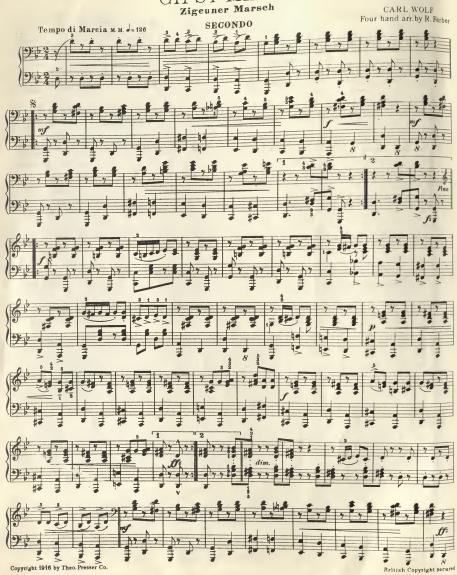




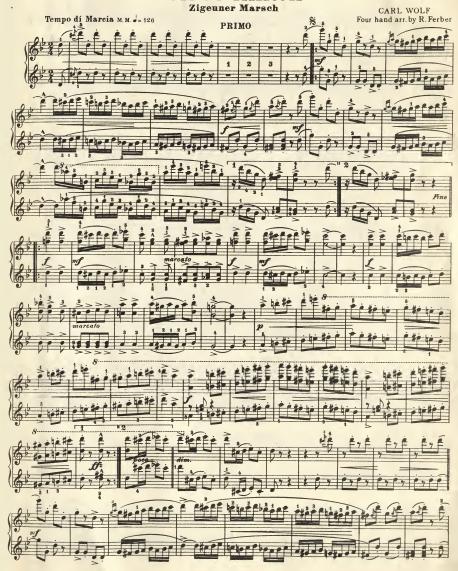




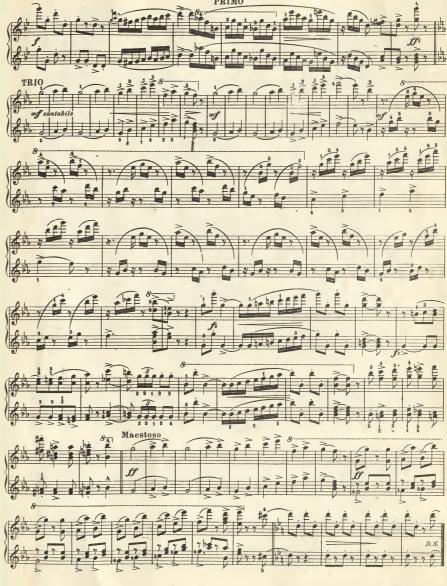




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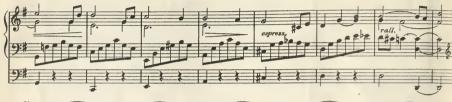




TWILIGHT REVERIE

The radiant morn hath passed away, And spent too soon her golden store; The shadows of departing day Creep on once more.











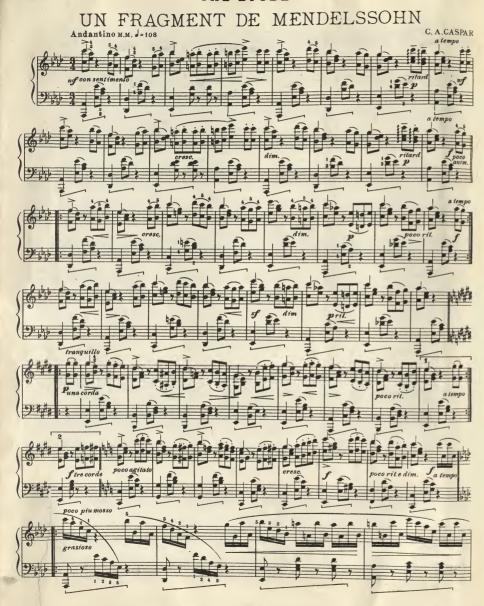
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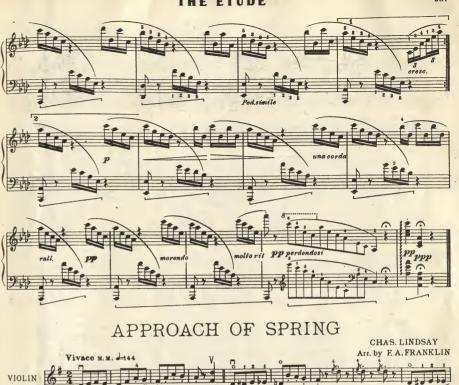
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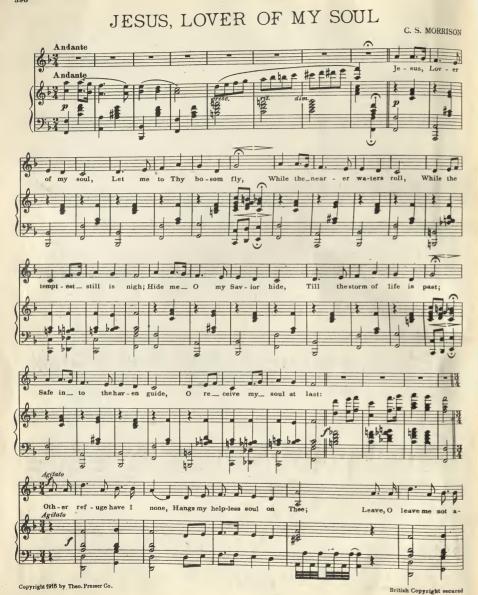














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DESIRE

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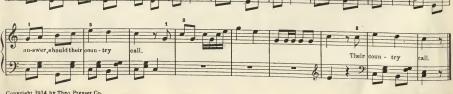






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Making Our Neighbors Happy

By Lydia A. Casey

Can you play the piano or the violin "What can I play that will help othersor any musical instrument? Do you sing? make them better for having listened?" There are lots and lots of people who This meant that I could not devote all of have no music in the home-but who are my playing to classical music alone as I music lovers. If one has the talent or has had been doing. But that I must try to developed his musical education to the select the particular kind of music that point where he can play or sing correctly would appeal to all mentalities. So, with any selection, no matter how simple, they my classical music, played for my own should give exercise to this talent. For pleasure (as well as to help my neighbor who knows but that just next door there to love it as I love it) I mixed in a goodly is someone who needs cheering up-when selection of "popular music, some old and discouragement seems to hold them in its some new, and a great sprinkling of the clutches. Music reaches the mind quicker more cheerful church music. than the spoken words of encouragement. We are so used to words that when we become discouraged and down-hearted. become discouraged and down-hearted, later, from a neighboring yard three words mean little or nothing to us. But houses away, I heard the man cheerfully the good thought expressed in music is whistling the chorus of a song that was instantly understood.

I realized this most clearly several years

One Sunday afternoon not long ago I

spent an hour at the piano. Two hours popular ten years ago—that I had played that afternoon. The next morning I heard ago when a sense of discouragement with someone else humming one of the hymns things as they were took hold of my I had played. This was proof to me that thought. I was alone at the time-when my desire to help others was bearing fruit. faintly through the evening air was I have no means of knowing how many wafted to me the strain of an old time more were cheered or how many enjoyed hymn, from the church several squares the music—but there are no less than away. Instantly I was "healed" of dissisteen homes within hearing distance of couragement. I couldn't hear the words my piano. Four persons to the house but the melody seemed to lead me into would mean sixty-four listeners, some of a higher plane of thought and every whom would undoubtedly need the cheer last vestige of the sense of lonesomeness of music. Playing to "show off" technical and discouragement disappeared. knowledge or to make an impression on I was so grateful for this messenger of others is often indulged in by musicians love, sent to me upon the wings of melody, who do not take their music seriously. that I resolved then and there that when But playing to the heart of the listener I sat down to the piano, I would give a with a desire to make him happy by exerthought to my neighbors' needs. I would cising the talent is a blessing to all, and select my music with this thought in mind, fulfils the purpose of music.

Expert Advice Regarding Your Piano

The American Piano Tuner's Guild, an temperature will have a startling effect mitted to follow their occupation puts best tuner. out the following circular of advice upon the care of the piano:

Those who are best qualified to know say that, in order to obtain the most satisfactory results and at the same time preserve the tone quality and keep the action in perfect working order, it is necessary to have the piano tuned at least twice a year. Pianos receiving such attention are always in condition, while those receiving casual or indefinite attention are never in fine condition. All other stringed instruments require more or less tuning every time they are used. Now taking this fact into consideration, is not the piano owner most fortunate to have in his possession a stringed instrument that can be kept in good condition on two tunings a year?

A piano should be tuned twice a year, for this reason: There are 224 steel strings, ranging in size from 121/2 to 22, these steel wires when drawn to international pitch exert a strain on the frame of the piano of approximately 15 tons. The wire used in the piano is highly tempered and responds readily to atmospheric changes; a change of 30 degrees in fect tone.

organization which seeks to have piano on the piano, and would render null and tuners examined before they are per-void the most careful work of the very

Generally speaking, the piano is put in perfect tune before leaving the factory; this condition is brought about by a series of tunings, one following the other at intervals, varying from 24 hours to three days. If the piano is allowed to go without tuning for an indefinite period, the effect of this work of the manufacturer is lost, and the piano will also suffer in tone quality.

The piano should be kept in as even a temperature as possible. Avoid sudden changes.

Have your piano tuned often and you will have a better instrument. Many piano owners from false motives of economy make a serious mistake when they allow their instruments to go without tuning until they are so wretchedly out of tune as to be almost unplayable The best and most perfectly constructed piano will not give satisfaction after it is tuned if it has been so neglected.

The concert pianist or artist requires enjoyments of this 800 mile his piano tuned before every perform journey amid lakes, rivers, ance. This is necessary to insure per- and old-world travel haunts.

A French Critic's View of Debussy

use he makes of them. A man is not a Richard Strauss-but because with De great artist because he makes use of bussy these peculiarities are an expres unresolved sevenths and ninths, consecutive major thirds and ninths, and har-lease t Mélisande, "the land of ninths," monic progressions based on a scale of has a poetic atmosphere which is like whole tones; one is only an artist when no other musical drama ever written.—one makes them say something. And it ROMAINE ROLLAND.

As for Debussy's harmonic language, is not on account of the peculiarities of his originality does not consist, as some Debussy's style—of which one may find of his foolish admirers have said, in the isolated examples in great composers beinvention of new chords, but in the new fore him, in Chopin, Liszt, Chabrier and





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TO SERVICE AND THE PROPERTY OF Department for Singers Edited by Voice Training Experts

Natural Singing and the Old Italian Method

By David C. Taylor

discussed than the underlying basis of the old Italian method. There is little question about the practical features of the old method. A vast number of excellent collections of exercises and vocalises has been preserved, and many of these are in constant use in vocal studios throughout Europe and America. We know that the old Italian masters trained their pupils' voices by having them practice the studies or the placement of the tone, So far as contained in these works, or studies of an the handling of the voice was concerned, exactly similar character. But we know, the student was allowed to continue to also, that the whole of the old method is not contained in any collection of exercises ning his studies. A steady improvement and vocalises. Important as it is that the took place in his use of his voice. But compositions chosen for vocal practice this was accomplished solely through his shall be adapted to the development of the voice, it is of even greater importance that they be sung and practiced in some special way. There is a vital difference between the old method and the systems of vocal cultivation generally followed nowadays. This difference is seen not so can be trained, without ever departing chosen for study, as in the manner in must see in the first place just what nattheir daily studies.

stands the present idea of vocal cultivaway of filling the lungs, the management All these devices for securing the correct formation of the tones are strictly modern inventions. Nothing had ever been heard of them at the time the old Italian method flourished.

Is Vocal Training too Complex?

Vocal training has become very complex and difficult under the modern system. So accustomed are we to think of the study of singing as an abstruse subject that the true nature of the old method is apt to be overlooked on account of its very simplicity. In place of the artificial system of vocal management cut my knowing or caring how it is done. with which we are familiar, the old masters simply made natural singing the basis of their method. No one need be told what natural singing is. Every child sings in a natural manner. If you are studying quality results from some special adjust-This is the radical point of difference be-

studies, and a definite plan of vocal management put in its place. It was the belief of the old masters that natural singing is not in any sense incorrect; it is simply crude, undeveloped, and more or less in-

A student starting to take lessons under the old system received no instruction whatever in the management of the breath sing just as he always had before beginpractice of exercises and vocalises, singing them always in a natural manner.

What is Natural Singing a

This may seem at first sight altogether incredible. To understand how the voice much in the nature of the compositions from the natural manner of singing, we which students are instructed to practice ural singing is. What takes place when I sing naturally? Suppose I sing a scale, Almost every student of singing under- do, re. mi, etc., just as a schoolboy does, without thinking of how he does it. I tion. It is supposed to be necessary for can do this perfectly well. True, I know the student, while practicing any exer- that the vocal tone is produced by the cise, to pay attention to some one or two pressure of the expired breath against the elements of vocal control. There are a vocal cords, and that the pitch of the note large number of these elements, each one is determined by the degree of tension of of which is taken up in turn. The proper the cords. But I can forget all this while singing the scale, and just simply sing. of the expired breath column, the attack Now suppose I sing the same scale again, of the tone, and the correct adjustment this time making my voice sound nasal. of the vocal cords, for each note, are All I have to do is to think a nasal usually the first topics to receive atten- quality of sound, and then to sing that tion. Other points to which the attention sound. Here again, I know that the nasal is turned are the influence of the resonat- quality is caused by my contracting my ing cavities, -chest, throat, and nose, the nasal passages and then forcing the tone expansion of the throat, and the placement through them. But I could sing the nasal of the tone in the front of the mouth. tones just as well, before I ever thought of wanting to know how they are pro-

> Once more let me sing my do, re, mi, scale, this time giving my voice as fine, rich, full, and musical a quality as I can. My study of vocal science has taught me that a quality of this kind is produced when all the resonating cavities act in the proper way. But it is not necessary for me to know this in order to get the desired quality. A child utterly ignorant of vocal science could do it just as well. Provided I have a certain quality of tone in mind, my voice will produce it with-

This is what is meant by natural singing. Vocal science has shed a great deal of light on the operations of the voice. We know that each fine shade of tone singing now you can easily recall how ments of the vocal cords and resonating you sang as a child, before you had ever cavities. But as a result of recent scienthought of trying to manage your voice tific investigation we know something of in any way. It was precisely that man-much greater importance. We have a ner of singing which the old masters took medium of communication through which as the foundation of artistic vocalism. we inform our vocal organs what kind of tones we wish to sing. This medium is

of hearing. Natural singing is thus seen produces the tone quality you have in be a rather involved operation. It mind. Finally, sing the scale several includes, first, the mental conception of a tone; second, the adjustment of the vocal musical quality of which your voice is organs in response to the mental command; third, the actual singing of the prove on the preceding effort. tone; and fourth, the listening to the tone and comparing it with the mental concep-

One of these steps, the adjustment of the vocal organs, calls for special consideration. It is on this point that the modern system differs most radically from course, that you are using your voice perthe old Italian method. According to the feetly. But this manner of managing the modern idea, it is necessary for the singer voice, if practiced daily under proper to know how the vocal organs should conditions, will lead to perfect tone adjust themselves for every tone, and to production. Three things are needed see to it that the adjustments are prop- to train the voice correctly by the natuerly made. In the natural system fol-ral instinctive system. These are, first, a lowed by the old masters the vocal organs clear mental idea of perfect tone; second, are left free to adjust themselves accord- a well-trained ear, capable of conceiving ing to their own instincts. There is a perfect tones, and of critically judging the mysterious instinct located in the voice. tones produced by the voice; third, daily When a tone is mentally conceived, this practice in singing tones of the type recinstinct tells the vocal instrument how to ognized by the ear as correct. shape itself for the tone. The singer himself need do nothing to help his voice perfected by the old Italian masters the in finding the correct adjustment. Nature three elements of vocal cultivation were took care of all that when she implanted combined. That part of the method which her instincts in the voice. In other words, has been preserved,-the standard collecyou must tell your voice what to do, but tions of exercises and vocalises, repre not how to do it. It is for you to decide sents only the third element. The other what kind of tones you wish to sing; two received the necessary attention is guided by its own instincts, your voice the course of the instruction and practice will then find its own way to produce the on the composition chosen for study. The tones you have in mind.

A Complex Operation

There is a very intricate system of nerve centres and fibres by which the muscles of the larynx and resonating cavities are connected with the brain cells in which tones are conceived. To each minute muscular fibre the right amount of nerve impulse is transmitted. Each fibre instantaneously contracts with the necessary degree of strength, and the correct adjustment for the tone is made. This takes place automatically, without our being in any way made conscious of it. We cannot feel what takes place in either the brain or the larvnx. All we are conscious of is the imagined sound of the tone mentally conceived, the impulse to sing the tone, and the sound of the tone as the ear hears it. The actual operation is highly complex, but we are aware only of its simple features.

This can best be understood by actually singing some tones of various kinds. Sing or purpose of vocal advancement w the scale, do, re, mi, fa, etc., with a pure tone but no particular expression. Sing But when the training of the ear is com it soft, medium, and loud. Think how it bined with daily practice in natural sol should sound if the syllables meant "Alas! ing. and a clear mental conception of F Alas! All hope is o'er!" and sing the fect vocalism is always held in image scale with the tone color expressive of tion as the standard toward which despair. Then imagine the tone quality voice is called upon to strive then which would be appropriate to Rejoice! rect tone production is readily attained Our triumph is at hand! and give your This was the basis of the old lab voice this quality in singing the passage. method. It was at once a simpler and Try some single sustained notes, first in more interesting system than the model This is the radical point of understand system than the the mental ear. We also possess a moni- a harsh, ugly quality, then in a soft, the more interesting system than the three mental ear.

Among the questions debated by vocal modern notion, the natural manner of tor, which tells us how well our voices smooth, rich tone. In every case you will designed the questions denated by vocal modern notion, the natural manner of tor, which tells us how well our voices amount, risk tone. An every case you will former to be about the production of the production and that your voice responds instantly to designed the model of the production of the pro

As the Old Masters Taught

When you sing in the manner just described, you are managing your voice exactly as the old masters taught their pupils to do. This does not mean, of In the practical system of instruc

old masters recognized, just as well as we do, the necessity of securing the correct management and control of the voice They summed up their instruction for the purpose in the simple maxim, "Listen and imitate." At each lesson the master sang, with correct tone, the exercises given t the pupil. Listening closely to the tead er's tones, the pupil knew how the vox should sound in singing the passages This secured a gradual training pupil's ear, and made him familiar with the correct standards of vocal tone. Hi in forming his mental ideal of vocal pe fection. Moreover, the student was con stantly reminded to listen closely to own voice, and this was also a valuable form of ear training. In his daily praticing of his studies the student gave ! ual development, and at the same tin ear and his mental conception shared the benefits of the exercise.

Natural singing, with no definite play

Proper Distinction in Registers

By Ebenezer Cool

DOCTOR J. MICHAEL says, "In singing have been the case if the habits had been all the vocal muscles always come into formed at first in response to correct action, yet the manner and the extent of breath attack. Here again "doctors disthis action differ with the different regis- agree" and employ technical terms which ters; neither of the registers requires the confuse the pupil. One talks learnedly full working capacity of all the muscles, of the diaphragm, another dwells on but none of them can be formed in case of the utter disablement of even a single faith to the intercostal muscles. It is muscle." The Doctor then goes on to say that each register, with the exception of the lower chest, has a leading muscle which comes into full operation and pro- the muscles which have to do with breathduces the form of the glottis peculiar to ing can the best results be obtained. that register, and that the raising and lowering of tone is effected, within the be demanded, for muscles will not act limits of the register, through the cooperation of the remaining muscles. The them before they are schooled to proper same writer claims, with Merkel, that action. Short phrases and much staccato there are four registers: the low chest, the bigh chest, the medium and the head registers. He further says that in the lower chest register the entire masses of the vocal cords vibrate, but in the higher chest register only the anterior membranous parts vibrate, while in both the to act in sympathy with the intercostals medium and head registers only the edges of the vocal cords vibrate. He claims first. Elasticity of the lungs is the first that the form of the glottis is the same in the medium and head registers, but thinks the muscle of the vocal cords must be the leading muscle in the medium register, while the tensor of the vocal cords must be the leading muscle in the head register. Other investigators think there are three registers, while still others practice of filling the lungs as full as know there are only two. This confusion as to the number of registers is very puzzling to earnest students of voice, because we know that teachers holding the vocal muscles only act well when different views of registers appear to have about the same success in developing singers. Now, this being the case, may we not consider the matter as academic in its nature, and so far as practical re- cular action should be overcome as soon sults are concerned, drop it? But let us as possible. This shows itself in many for the moment accept the theory advanced by Doctor Michael as the true one. How is this knowledge to help the singer practically? Is the teacher expected to name the leading muscle in each register and demand that the pupil sympathy with the tonone

The teacher might as well tell the pupil to move his liver and expect obedience! No, the muscles act mainly in an involuntary manner, and to make them work properly we must approach the matter in quite a different manner. The natural voice does not show breaks at all. The child sings from one extreme to the other without any pronounced change of registers unless the voice has been trouble in making a portamento when the forced at school, or else the habit has mouth is fixed, as it should be, but allow been acquired by imitating someone else who does show them. All teachers know that it is much easier to deal with an untrained voice than with one which has had faulty schooling. The pupil cannot see the vocal organs in action as the piano pupil can see the hand, and so the pupil must be made to do things which he can do, but which cause, in a secondary manner, the vocal action desired. When wrong habits have not been acquired the way is easy, but habits are strong, and when bad habits have once been acquired or "Against the roof of the mouth," etc., it is a delicate matter to correct them.

cause in incorrect breath control. It can- muscles to resist, not to relax. not be disputed that the action of the is after wrong habits have been acquired

clavicular action, while another pins his pretty safe to say that he "who puts his eggs in one basket" here will, partially at least, fail. Only by a conjoint action of all Little action of the lungs should, at first, naturally when too much is demanded of work, with close attention to the proper attack, by directing the attention to the action of the intercostal muscles, seem to be a very good way to gain elasticity of the lungs, as the abdominal, clavicular, and even the dorsal muscles soon begin if too much is not demanded of them at thing demanded. Sustained tones on one vowel should be avoided until the correct attack on each degree of the scale is assured. By elasticity I mean the ability to supply the lungs at every opportunity, and not to wait until the breath is almost exhausted before filling them again. The possible and then emptying them to the extreme point I believe to be bad and the direct cause of many vocal errors, for there is a good supply of breath in store: hence, do not demand too much of the lungs at first, and keep them well supplied with breath. Sympathetic mus-Ask the beginner to open his mouth for "a" and at once the extreme action of the facial muscles causes the respiratory muscles to act in sympathy and the tone is louder. Ask him to take a lingual consonant and the lips move in There is no question but that the facial

muscles do in a sympathetic manner often disturb the action of the laryngial muscles, and when these sympathetic actions are broken up, at once much vocal freedom is gained. Again, these subtile sympathetic actions may be utilzed by the tactful teacher to aid in making some "noint." To illustrate: A pupil has the mouth to close and at once the vocal muscles are helped by the sympathetic action and the movement is facilitated. Afterward, the movement having been acquired, the pupil can break up the sympathetic action; therefore, discipline each set of muscles to tend to its own affairs and not to interfere with the work of the others. Attempts to get correct vocal action by such directions as "Direct the breath against the front teeth," o "Direct the breath against the forehead." The truth seems to be that the vocal ing to purify the blood of the patient by organs act normally in response to constitutional treatment. Poulticing a boil orrect breath pressure. If there is a may do some good, but the application of defect in tone production look for the a spoon to the tongue will only cause the

No stubborn tongue will long resist lungs which causes good tones in one correct breath attack, but it will fight a part of the voice often fails to produce spoon for a long time. In fact the wrong the same result in another part, but this behavior of the tongue is only a symptom of wrong muscular action; correct that by the vocal organs, and this would not and the tongue behaves. Sensations of



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breath direction in the mouth are to be the voice even from one extreme to the

breath direction in the mouth are to be recognized when they come, as they certainly will life the breathing and consequent vocal action is correct, but "poulties ing a boil" by making them the point of attack is a great mistake. Finally, as to the pupil, and then, because these breaks registers, no matter if they are two. Tocreate a musical tone which shall stand registers, no matter if there are two, appear, they are accepted as proof that three or four, fixed positions of the glottis, the action of complementary muscles must be graduated so as to make

The Length of An Operatic Career

singer rests under a great disadvantage. quite unmanageable except during the He is in the position of a man whose ten years of her prime. almost to the time of his death. His almost to the time of his death. His son, Manuel Garcia, who lived to be over one hundred, retired from the opera 1820 to 1887.

years after that but was rarely heard in Catalani, the great coloratura soprano, tinued to sing long after her voice had

While the world marvels over the great singers was that of Pasta, born huge salaries paid to successful opera 1798, died 1865. She had a poor voice that it is the same artists, it fails to remember that the to start with, however, and it became

stock is liable to be burnt out by fire Jenny Lind commenced to sing in against which he can obtain no insurance, for the opera artist may lose his voice operatic debut in Stockholm at the age of a the age of ten, and made her operation of the oper any minute. Many a great artist has of eighteen. At the end of three years been forced to retire in middle age, just her voice was ruined, apparently for ever. at the time when men in other walks of She went to Paris, however, and her the one weth med in other waks of the went to Faris, however, and he is a ready the property of the went to Faris, however, and he is the went to Faris, however, he is the went to Faris, he is The opera singer must therefore make the younger. She returned to Stockholm, hay while the sun shines. Not all have the but in 1844 made her real début in Berlin staying power of Manuel Garcia, the Five years later she retired from the elder, who made his debut at six, and operatic stage, not from lack of voice appeared in public for over fifty years— but of her own free will, and continued

Giulia Grisi and her husband, the tenor, stage, for which he was not greatly Giulia Grisi and her husband, the tenor, fitted, at the age of twenty-five, devoting Mario, both enjoyed a long operation himself to teaching and scientific research career, but continued to sing long after nimseit to teaching and scientific research into the processes of the human vocal organs. His sister, Maria Malibran, extended from 1811 to 1869. She made her début in 1825, and died in 1836 her début at eighteen and sang all the as the result of neglect after a fall from rest of her life. Mario was born about her horse. Even then, however, her 1810, and died 1883. He made his Paris voice was on the wane, for she never début in 1838. He went on singing until spared herself, Pauline Viardot-Garcia, 1872, when he came to America. At this her sister, made her operatic début in time his magnificent voice had deteriner sister, made ner operane deout in 1863 and retired in 1863, at the age of forty-two. She lived for twenty-four ure and he sang no more in public.

Giovanni Rubini (1795-1854) commenced singing very early in life, but his operation beginnings were somewhat obscure. He born 1780, made her début in Venice in 1795 at the age of fifteen. She conhis day, but had the wisdom to retire before his voice failed him, saying, "It is failed her but appeared in public for the time to retire because it is too soon. last time in Dublin in 1828. She thus Unlike many who retire "too soon," he had a public career of thirty-three years, made no additional "farewell appearbut her death did not occur until twenty- ances," spending the last ten years of his one years later. One of the shortest life enjoying his considerable fortune operatic careers on record among the which he had earned and saved.

The Meaning of "Attack" in Vocal Music

striking of the notes firmly and cleanly may be gauged by the fact that however well the piece may be sung in all other respects, if the notes are not struck firmly, especially high notes and points of imitation, the whole performance falls flat. Poor attack renders all performances unconvincing, while to hear each and every part triumphantly hit the bull's eye is exhilarating to a degree.

"There are two kinds of attack, which it cannot be utilized until the mechanical I name the Mechanical and the Artistic, attack is attained."

That admirable choral conductor, Dr. Henry Coward, in his book on Choral arises from such a thorough knowledge of Technique and Interpretation, has in this the music that the singer, confident of work a chapter on singing which should his powers, can 'go for' the note or notes be read by every vocal student. In a even in difficult passages. Though each section devoted to the subject of attack, note may not be struck in the most perfect he says: "The importance of attack—the way, the general effect is good and stirring. The artistic attack super-adds to the mechanical attack-which it includes -clean striking of each note, hitting it in the middle, without the trimmings or incubus of a scoop, drawl, or glide, the last-named occurring when the note is

struck a shade sharp or flat. This artis-

tic attack is the goal to be striven for,

but it must be distinctly understood that

The King and the Organist

Louis Marchand (1669-1732) was a interference with what he regarded as his

brilliant but superficial French organist rightful income, the organist one day left who, as court-organist at Versailles, en- the organ in the middle of a mass and ioved great popularity in court circles, went away from the church. When both as teacher and performer. But he was called to account by the indignant king dissipated and reckless, and the king, in for his unusual behavior, he coolly redissipated and recktess, and the sing, in for us unusual behavior, he coolly re-order that Marchand's wife might not be jude, "Sire, if my wife grets half my deprived of the means of sustenance, salary, she may play half the service," ordered that half of his salary be paid for this escapade was banished from to this unfortunate lady. Furious at this Paris for a time and went to Dresden.



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"Work Shy" Singers and Their Fate

conductor in England, and an authority on strenuous and sustained effort they cease the vocal art, thinks that the reason many to grow vocally. young singers begin well and then fade from view is because they fail to develop their lungs beyond the initial stages. In a chapter on breathing in his most excellent work, Choral Technique and Interpretation, he says, "Personally, I feel very strongly on this question of the cultivation of lung power and responsiveness. I regard command of breath as the touchstone of a young singer's success. Singers who cannot breathe well may take it that their fate is practically sealed. Many débutants have good voices and good style, but if they have not good breathing powers they always have a short singing life. They somehow recede from the public eye, and they wonder why this should be so with 'people of their ability.' The ing, and are passed over for others who

Dr. Henry Coward, the foremost choral in not developing breathing power by

"The same power of voice which is considered quite satisfactory in a new singer is quite inadequate and disappointing in a singer who has been before the public for some time. I have heard singers express surprise that they have been coldly received, instead of being rapturously applauded as formerly. The secret can often be traced to lack of development in power through defective breathing. The public have an unconscious way of weighing people in the balance; and those who are 'work shies'-for breath development means real hard work-those who have followed the line of least resistance, i. e., taking it easy, are found wantsolution is to be found in the fact that show progress in their art."

Can You Sing in Tune?

the singer. This being so it is remarkable his first rehearsal he decided out of that so many vocalists sing out of tune. bravado to submit himself to a test which Vocalists are taught to strive always for should at least establish his musicianship a beautiful quality of tone, yet important beyond question. He accordingly began as this is, it means less to the average his first aria a half-tone higher than the audience than exact pitch, for compara-tively few people have ears sufficiently At first the musicians could not believe well trained to appreciate the subtle their ears, and assumed that he had made qualities of tonal change possible to a a mistake. Soon, however, it became well-trained voice. On the other hand, evident that he was doing it on purpose, almost everybody has an acute sense of and when the piece was over they gave Wash your Polish Mop, dry it pitch and a tendency to sharpen or flat- him a hearty round of applause. in the sun or under ten is noticed at once.

the stove. Then of the centenarian inventor of the laryn- than the accompaniment of your song. goscope), was a young man he went to and maintain it to the end? If so, you dar Polish and let operatic field and the Neapolitan musi- ability to sing in tune.

An exact sense of pitch is essential for cians were skeptical of his powers. At

Could you submit to this test? Could When Manuel Garcia, the elder (father you sing a half-tone sharper or flatter He was a newcomer in the have no occasion to worry about your

Tone Color in Singing

The important thing to ciation. Indeed, many singers strive for be able to convey a thousand varieties of it so obviously that they overdo it and inference, fact or fancy in a single produce vowel and consonant sounds phrase. The Rev. George Whitefield, which seem to have no relation to any the militant Methodist of the eighteenth known words. At all events, it is impossible to tell what they are trying to hearers weep with the feeling he put into possible to tell what they are uping to say. A certain well-known English vocal teacher used to advise his pupils to go to teacher used to advise his pupils to go to the single word "Mespotamia." Certainly the singer cannot afford to be behind the listen to the "artists" singing topical orator or the actor in his command of songs. Such singers, he said, have no enunciation and the unlimited possibilities voice, but their living depends on the of vocal shading. When Dr. Wüllner fact that every word they sing must carry came to America a few seasons ago, he over the footlights apparently without electrified his audience not with his some-

must carry in his voice an inexhaustible ing in the words of his songs.

Every singer strives for correct enun- variety of tone colors. The actor must what inferior voice but with his great But the mere pronunciation of words personality and power to bring out an is the least of the singer's difficulties. He infinite variety of subtle shades of mean-

The Vanity of Catalani

PERHAPS the fact that good singing is plaud it as a miracle. It is profane to impossible without a full share of self- depreciate the gifts of Heaven." confidence is responsible for the inordinate vanity which not infrequently manifests itself among vocal artists. Few, however, attain such heights af selfcomplacency as Catalani, the great coloratura soprano who was the Tetrazzini of her day. She regarded criticism of her musicianship as an offense against the Almighty: "He is an impious man," she most note, she tosses back her head and said of a German musician of some all its nodding feathers with an air of eminence who ventured to observe her triumph; then suddenly falls to a tone shortcomings, "for when God has given two octaves and a half lower, with in-a mortal so extraordinary a talent as credible aplomb, and smiles like a vic-

Yet she was not undeserving of critiroulades up the scale, she gradually raises

cism, as is shown by the following, written by a contemporary observer: "When she begins one of the interminable her body, which she had previously stooped almost to the level of the ground, until having won her way with a quivering lip and a chattering chin to the very top mine, everybody should honor and ap- torious Amazon over a conquered enemy."



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Transcriptions for the Organ

scriptions of orchestral and piano pieces enjoyment in listening to the music and songs on the organ. The condition is about what it was in pianoforte playing in the sixties and seventies. In those days transcriptions were heard player. everywhere. When Thalberg visited the United States he played scarcely anything outside of his own operatic transcriptions. His Home, Sweet Home, and Moses in Egypt were the "war horses" of most pianists. Then there were Liszt's Lucia, Ernani, Rigoletto, Belisario, which had a great vogue. Of course, with the amateurs, the matter was intensified. If have been more in evidence than it now a composer wished to make anything like is. Now to approach this matter from a financial success with his compositions another direction; that of organ compoit was necessary for him to transcribe sition. well-known airs from Italian operas, or popular songs. How that craze has vanished! Only occasionally do we find first-class pianists playing a transcription. Recital programs contain mainly the names of the greatest composers of piano music, and the selections were composed especially for the instrument. But what about the organ; the "King" of instruments?

our foremost organists. See the abundance of transcriptions. Why is this? Some organists state that they have to play "what is suitable to their audiences." Do pianists take this view? The audiences are not greatly different. What is the nature of the organ? It is of course a wind instrument. No matter leid, the subject of the fugue being sugda gamba, violoncello, etc., the tone is chorale-melody. It is a curious coinciobtained by a column of air vibrating dence that both these fugues have their in a pipe. Therefore under no circumstances can the attack of a bow on a string be obtained by pressing down a key, which permits a column of air to vibrate within a pipe. The reason given by most organists as to why they play transcriptions of Symphonies, Overtures Operas etc. is that on modern organs they "can obtain orchestral effects." This is not really the case. To be sure here are a few stops which do sound like certain orchestral instruments. Especially is this the case with the reeds: the oboe, the bassoon, the clarinet. It is emphatically not so with any of the Here are examples of both the approved the brasses. The trumpet on the organ is a poor apology for an orchestral fugue derived from the hymn-tune is gan these are reed stops, and in the pauses which, originally made for the orchestra they are brass instruments, the tone being produced without the aid of borne such a rich harvest of artistic reany reed at all. Percussion instruments sults. Of such treatment are No. 1, Mein reproduced on the organ are absurd, ex- Jesu, Der Du Mich (canto fermo in the cepting perhaps the chimes, and the celes- pedal part); No. 4, Herglich Thut Mich Therefore the organ is purely a duce orchestral string, brass, or percus- first in treble, then in bass and finally in sion effects, are futile. The claim of treble), and No. 10. Herslich Thut Mich organists favoring orchestral transcrip- Verlangen (ii) (canto fermo in pedal). tions because of their being able to

be made in the continual playing of tran- stop combinations. There is really no orchestra play the same works. It is a natas second place. He may then follow the clouds in Die Walkure, is to cause sheer tour de force on the part of the with Handel's Organ Concertos, the So-

It is possible that the extraordinary obtaining a variety of stop effects by means of pistons have lured organists on in a mistaken direction in making up their programs. Perhaps it were better if the wonderful mechanical additions to the instrument never had been made. Then legitimate organ playing would

will unquestionably place in a formation of music in Tannhäuser, or the scurrying Bach. He may give Mendelssohn's So- of the Valkyr maidens across the sky of natas of Rheinberger, and Merkel, the Sonatas and miscellaneous compositions facilities offered by modern organs in by Guilmant, and the Organ Symphonies of Widor. Very few of these are dependent upon unusual changes of registration for their effects. Especially with the compositions of Bach, Handel, and Mendelssohn, are the schemes of registration consistent throughout. To play them otherwise would be to render them ridiculous. The great family of diapason stops must be used in these works, and after all they are the true "organ ing at once, now the strings are heard tone." The strings, reeds, woods, are surmounting everything; then the brasses Ask any first-class organist which are all secondary. The organ is mainly a come out in majesty, and these subside

Brahms' Organ Works

organ fugue by Brahms in the startling key of A flat minor. Whether the seven Look at the programs given even by flats in the signature deterred the average organist from the piece, or not, we cannot say but the fugue has never acquired the vogue which Brahms' name might have ensured for it. In 1881 the Musikalisches Blatt included a chorale-vorspiel and fugue on O Trauriakeit, O Herzehow stops may be named: violina, viol gested by, rather than founded on, the answers at first by inversion. Both were among the compositions dating from the time when Brahms and Joachim exchanged their works for mutual help and

Far more important than either of these, though some of them date from the same period, is the set of eleven Chorale-vorspiele or Preludes, which at the master's death. The majority of them were written at Ischl in the summer of 1896, and all were published in 1902. strings. It is doubtful if it is so with styles of setting chorales, notably that of which Bach was so fond, in which a The same is the case with the worked before the entrance, and between French horn. It is because on the or- the lines, of the chorale, during the long convenience of the congregation, have Erfreuen (canto fermo in treble): No. 7. wind instrument, and attempts to repro- O Gott, Du Frommer Gott (canto fermo,

In another class, the pauses between secure "orchestral effects," thus falls to the lines are ignored (in the case of the ground. The writer of this article Schmucke Dich the player must ignore has yet to hear any organist play the them even though they are printed above achieved as this eleventh chorale-prelude? overture to Tannhauser or the Ride of the notes, as their presence is meant overture to Tannanauser of the Nate of the soaring spirit ful cultivation. The "American Comimpression upon him than a mastery of the lines of the hymn), and the hymnentering into its rest and reward. the technic of the organ and skill and tune is presented often in an ornate ver- J. A. Fuller-Maitland,

In 1864 the Allgemeine Musikalische sion, but without interludes, or with only Zeitung contained as a supplement an very short interludes. No. 2, Herzliebster Jesu; No. 3, O Welt, Ich Muss Dich Lassen (i); No. 5, Schmucke Dich, O Liebe Seele; No. 6, O Wie Selig; No. 8, Es Ist Ein Ros' Entsprungen, and No. 9, Herslich Thut Mich Verlangen (i), are examples of this style of treatment. In all these, the chorale-tune is in the treble part, as it is also in the most beautiful and expressive of the set. No. 11 O Welt Ich Muss Dich Lassen (ii) in which each line is followed by a kind of double echo effect, arranged to be played on three manuals, the second echo tion to their audiences? True, there are repeating only a part of the first. Beautiful as they are on the organ, there are yet the organ. They are usually those which

the organ, seems required for their per-

This is especially true of the tenth and eleventh; in the tenth, the reiterated notes of the bass, on the manual, do not tell as reiterated notes, unless so light were the only compositions left behind a stop is used that insufficent support is given to the melody in the pedal part, For this a more beautiful effect is obtained if a baritone voice sings the words of the hymn, and the manual-parts are played on the pianoforte, as in the case of Bach's exquisite chorale-prelude, Erbarm' Dich Mein, O Herre Gott? where the same balance creates the same practical difficulty. In the last bars of No. 11 the gradual fading away of the were the only first-rank men who wrote last echo cannot be properly expressed organ compositions. Still, there an on the organ, where the middle part, carrying the melody, cannot be brought out, nor its notes given the smaller emphasis they seem to require; but the pianoforte cannot fail to give exactly the effect it may be supposed the master wanted. It is an open question whether he was not thinking more of the piano than of the organ in writing these two, if no others of the set. Was ever so suitable an ending to any human work As the melody fades away, we seem to

The time has come when a halt should cleverness in obtaining rapid changes in the greatest works for the organ. He noble instrument, and to take it out of will unquestionably place first the great its province to portray the Venusber The organist shoves down the crescend pedal and obtains a great mass of top which is not the clear and transparen instrumentation to be had in "full score of the orchestra. Many stops do not blend happily, but all are jumbled to gether by this indiscriminate use of the crescendo pedal. When both hands are used on the great manual, the volume of sound is the same, but in the orcheurs while all the instruments may be play in order to let the wood winds bring out an effective passage. In some of these transcriptions, confusion appears to reign supreme. The listener can distinguish nothing. Everything seems foreign to the nature of the organ. Ask organists why they play these transcriptions, they state that "the public wants them."

Is that the attitude to take? Why,

the pianists reasoned in that manner,

they never would have passed the Home

Sweet Home with Variations standpoint The orchestra would still be playing The Beautiful Blue Danube as their "chef-d'oeuzre." Singers would consider Flee as a Bird their most desired selection. Are not those organists who reason like this mistaken? Are there not beautiful compositions written for the organ which can give genuine satisfacsome works which "transcribe" well for instances when some other medium, not are sustained in tone, and have a certain dignity and breadth. Some of the slow movements from Symphonies, Sonatas and Chamber Compositions seem to be well adapted to the character of the organ. Even brighter pieces occasionally sound well, especially those which are suit able to certain solo stops. Still, there are compositions written for the organ which are intended to bring out these stops, and they ought to be played, it they contain any elements of beauty of charm. This brings up to the last point that is, the encouragement of compost to write for the organ. For such 2 wonderful instrument, it has been singu larly neglected by the great masters. Bach, Handel, Mendelssohn, and Brahms. many other excellent composers who have given us splendid pieces: Reget. Huber, Guilmant, Widor, Rheinberger, Merkel, Bossi, Fumagalli, Callaerts, Du bois, d'Evry, Karg-Ehlert, Mailly, Elgar Best, and others of equal standing. including some gifted Americans. appearance of original organ works on programs incites the composers to con tinue writing. The lack of their use div courages them. They are naturally disinclined to compose, when no one play their pieces. The American Beauty poser" will be produced the same way, if art history may be depended upon.

The Amateur Organist

THERE are many young persons who ably in a dragging tempo. The interhave charge of two-manual and even three-manual instruments, who are entirely ignorant of music as an art, and, indeed, of the capacities of the organ itself. They have "picked up" organ playing. The music committee probably wishes to economize on the organist, so some young man who is clerk in the office of a railway company, for instance, is engaged to play. He has some natural gifts as a musician, and has played a few piano pieces at a lodge meeting, or the reed organ in the Sunday-school, So when the new pipe organ is installed in the church he is selected as the first organist. Possibly he takes a few lessons from a good instructor. However. he quits soon after, feeling confident that his "talent" will see him through successfully. His organ preludes are frequently in the nature of improvisations. Without the necessary education to back him up, his form is of course negligible. The modulations are mostly to the dominant seventh chord of the dominant key, or perhaps of the sub-dominant key, He "maunders" about in a sentimental

way, having no definite object in doing so. His favorite stop is the oboe, and he dearly loves the tremulant. The oboe and the tremulant combined are the very apex of expression. His right foot is constantly moving the swell pedal, and his left foot skips about aimlessly. The doxology relieves the monotony of the dreary prelude, and one hears the good, solid harmonies of the grand old chant. The hymns are "announced" in a heavy, lumbering style, and are played invari-

lude between the third and fourth stanzas is almost always the music of the last line repeated on the swell manual. The accompaniments to the anthems are all played according to the text, which was written originally for the pianoforte. Consequently they lack sonority and sustained fullness. They sound jerky and thin. The registration is often in effective. Sometimes a four-foot principal drowns out the singers. A sixteen foot bourdon is used continually, giving mushy quality to the accompaniment. A soprano voice is aided (?) by the use of the yor humana. The bass must be supported (?) by the open diapason on the great, and maybe the trumpet. The organ offertory is generally either Batiste's Communion in G Schumann's Träumerei, Braga's Angels' Serenade Mendelssohn's Consolation, or Dvořák's Humoreske. The postlude is either Batiste's Offertoire in C, Scotson Clark's Marche des Flambeaux, or Mendelssohn's War March of the Priests. The writer has heard many a service

in different parts of the country which was along these lines. Although the American Guild of Organists is doing great things, there is yet much missionary work to be done in elevating the standard of organ playing. But the main thing to be done is to educate music committees to the point that they will only consider trained young organists in playing their services. The dilettante and the amateur should disappear. Organ playing is an art in itself, and is not of being considered sincerely.

Appropriate Voluntaries and Hymn Tunes

THERE is a story told by Dr. H. J. Stew- realm and enjoys a title accordingly. Sulart, of San Francisco, of an occasion when he invited a friend to sing after the sermon at a missionary service. They First he played I waited for the Lord, were warned beforehand that the service, and finally he rendered one of his own being of a special character, there would be more than one sermon. But when, one titled Will He Come? after another, six clergymen had given their experiences of missionary work in more or less lengthy sermons, it became time for the soloist, he responded with It is Enough! Lord, Now Take Away My

When Sir Arthur Sullivan was presiding at the organ of a church on the occasion of its consecration by the bishop, there was some mistake about the time of the ceremony, and it became evident that His Lordship was late-in England, takes his place among the peers of the pieces that he plays.

livan, alive to his opportunity, began to play what he regarded as suitable music songs, well known to the congregation, en-

While co-operation between organist and clergyman should not perhaps take such ironic form as this, it is nevertheless highly desirable that co-operation should be present. Who has not suffered a spiritual jar on being dismissed from a quiet and reverend evening service with a noisy, blaring postlude? The organist should at all times keep the music in tune with the spirit of the service-not only in the case of the hymns and other parts of the service in which choir or congregation a Bishop, as one of the Lords Spiritual take part, but also as regards the solo

Teutonic Origin of the Pedal Keyboard

THE well-known English organist, H. Heathcote Statham, tells us in his excellent book, The Organ and Its Position in Musical Art, "As the swell is an entirely English invention, so the pedal keyboard, with its accompanying pipes, is an entirely German invention. At the very time when Bach was composing and playing his great fugues and preludes and toccatas, with a separate pedal part, and even brilliant solo passages, cadenzas for the pedal (which he was said to play with his feet as others play with their hands), the organs on which Handel in London extemporized and played his concertos had no pedal-board; or at the most ably better pedalists than the Germans, there might occasionally be four or five pedal-keys, giving the notes most likely to be useful in sustaining a long bass note sometimes, on the tonic or dominant

of the scale; perhaps the notes C, D, F, G and A, providing for 'pedal points' in th keys most used then in organ music; and these keys would probably have no special pipes attached to them; they would only pull down a key on the manual. The idea of separate execution of pass-ages on a pedal-board with a complete scale developed very slowly in England. We were more than a century behind the Germans in this department of organplaying, and in the earlier part of las century an organ with a complete pedalboard was commonly referred to as having 'German pedals.' At the present day the best English players are probbeing assisted not a little in the art h the superior English mechanism; but this development goes little further back than the last half-century."

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THE ETUDE The Knowledge of Organ Construction

with the construction of an organ, instruments fit in with an arbitrary ar-Therefore he should study some good chitectural scheme. book (Stainer Clarke etc.) and familjarize himself with its main features. He should go to organ factories and inspect organs being erected previous to shiphe plays purchases an instrument, he ought to watch its installation from bemost cases willing to have the organist assist occasionally in the various details of the erection of the instrument. He then becomes familiar with the problems incidental to pneumatic or electrical action, or even the old tracker action, which is still in demand. He learns the use of the bellows and the feeders and is informed what to do in case these become injured through bad weather or

A Good organist should be familiar use the utmost ingenuity to make their

Learning from the Builder

Then there is probably the most interesting feature of all: the various qualiment. All important organ factories will ties of the stops. Notwithstanding his permit this, and they will even allow their previous reading on this subject, there foreman or other competent employes to are many functions to propound to the explain the different points concerning organ builder, which are always cheerthe mechanism. If the church in which fully answered. He is probably permitted to hold down the keys while the workman tunes the pipes, and in this way ginning to end. The workmen are in he learns much. The principle of the crescendo pedal, the method of combining stops on the composition pedals, the pistons-all are added to his education as a practical organist. He also obtains information concerning the expense of each part of the organ, which may come in handy in the future. All of these will doubtless influence him to study the history of the organ, the laws of acousrats. The wind trunks and wind chests, tics, and to read extensively regarding which probably were only general terms the improvements which are being conto him, without much meaning, now re- stantly made with reference to organ veal their raison d'être. The valves building. Therefore, the writer's advice become a matter of great interest. The to the young organist is: lose on oppormotor, even, is something in regard to tunity to learn all that is possible about which he finds he must become posted. the construction of the organ. It will The arrangement of pipes is of the ut- all materially aid in making one's posimost importance, he discovers, and he tion as an organist more authoritative learns how frequently the organ builders than otherwise.

Old Organ Music

In the early days of musical art, organ consisted of strings and scale-passages, music was relatively the most advanced, turns, and shakes, upon successions of frequently imitated the contrapuntal methods of choral music, and with more appropriate effect. But following the end of the instrument to the other. natural instincts of human kind, they endeavored to adorn these movements with these early organists mastered was the

modern extemporization. which is adapted to instruments, and the

and the nearest to complete emancipation chords, which are for the most part comand independence. The requirements of pletely incoherent. Few things could be ecclesiastical functions must have made more instructive, in respect of the fact considerable demands on the powers of that our modern music is purely the fruit organists from comparatively early times; of cumulative development of artistic deand though the backward state of the vices, than the entire absence of idea mechanism of the instrument prevented point and coherence in these early them from achieving much distinction by works which are often the productions brilliant display, they had ample occasion of composers who were great musicians for experimenting in solo music, and the and masters of all resources of refined results they attained to were as fruitful choral effect. The movements were posas they are instructive. As in other sibly effective in great churches, from the branches of instrumental music, they wild career of the scale-passages in treble hass or middle parts, which often rushed (no doubt in modern tempo) from one Almost the only structural device which

lourishes and turns and all the available effect of alternating passages of simple resources of ornamental variation. They imitation, like those in choral music, as a also developed a kind of performance contrast to the brilliant display of the which, without disrespect, may be com- scales. Farther than this in point of depared to very bad and unintelligent sign they could not go, except in so far as mere common-sense led them to regu-The systematization of chord progres- late their passages so as to obtain sions had yet to be achieved, and even different degrees of fulness in different the ablest composers were therefore, parts of the movement, and to pile up through lack of opportunity, in much the effects of brilliant display and gather same position as any very inefficient them all into one sonorous roll of sound modern organist is through lack of at the conclusion. Crude as these works ability. They had little or no conception are in design, they were a definite deof genuine musical ideas of the kind parture in the direction of independent instrumental music on a considerable need for purely ornamental performance scale, and were the direct prototypes of was the most imperative. They there-fore devised toccatas and fantasias, which Bach. C. H. H. Parry.

The Human Voice as a Model for the Organ

turn, in his own image, makes the organ the different stops are the bronchial tubes quality.- LAVIGNAC.

It is said in the Bible that God made and the trachea, each reed represents the man in his own image; and now when glottis and each pipe the larynx, many man proposes to create an instrument for times repeated, for that which man cannot the praise of God, it seems as if he took imitate is the suppleness and the elashis own vocal organ for a model, and, in ticity of the living instrument, which contracting and dilating, can change at will -vastly increased and enlarged, however. both pitch and timbre, and the maker of In truth, in this giant instrument we find, an organ must employ as many pipes of in suitable proportion, all the elements unequal length as he desires to have which constitute the human voice: the tones, and vary the forms of these pipes bellows represent the lungs, the great as often as he wishes a difference in wind-trunks which distribute the wind to timbre, thus substituting quantity for

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By Jo-Shipley Watson

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tinctive in an

it is also a key-board instrument and therefore must be easy to play. However, before attempting the organ the student must have a thorough knowledge be able to find chord positions easily and quickly. All these things can be practiced on the piano and no student should begin on the organ before knowing these first elements of music.

Naturally the student who "picks up organ" falls into innumerable bad hab- which he has used on the piano. He its. It is far better to have a few les- also discovers the "swell" pedal, which sons from a trustworthy teacher than to enables him to change from loud to soft

at all. Do not start out with the idea that you will not have to use your feet. nic on the pedal keyboard. The main thing to remember is that feet beginning.

pendence between the hands and also ing. between the hands and feet. If you are a piano student and wish to take up how to sit.

The third difficulty is playing legato.

will be far from satisfactory. A good legato is not only essential but imperatimes the mistakes are fearful and won-It is not well to limit one's self to a derful. Organ playing will clean up your single instrument, and to piano students piano playing as nothing else can. A the organ comes as a first choice because student may be sloppy on the piano and get on fairly well; but sloppy organ playing is not permissible anywhere.

The fourth difficulty comes with the management of the stops and the meof rudiments, of scales especially; he chanical appliances connected with the must be able to read and play well at organ. This is something that can not sight; and most important of all he must be learned at the piano. In the manipulation of the stops one needs both mental and physical dexterity.

The fifth difficulty is learning to play

with expression. The novice soon discovers that the method of playing with expression on the organ differs from that and back again very easily. This leads fumble about by one's self.

The first difficulty about organ playhim to the bad habit of keeping one foot ing is pedalling or playing with the feet. permanently on the swell pedal with the The footless organ player is no player result that he viciously overworks it, and at the same time neglects his tech-

If he is ignorant of the special way are foremost in organ practice and pedal of producing effects his playing will be exercises must be done from the very poor and uninteresting. It is necessary to consult a trustworthy teacher upon The second difficulty is lack of inde- this most important point in organ play-

Last but by no means least is learn

Too Much Theory

By Leonora Sill Ashton

THERE is great danger in smothering the first (if one sharp or five flats, or whattrue spirit of music by too much theory, ever one you choose to teach in the be-On the other hand, theory cannot be ginning), tell him how all major scales neglected altogether. Let us see how to are formed on the piano; and, regardless mend the matter. You have had a careof the fingering, help him pick out an
fully prepared musical education yourself, octave of each, finding the intervals on and your painstaking teachers have left the keyboard. When this is done then you with the advice:

"Now it lies in your hands to help us correct fingering. build up a thorough musical intelligence In the matter of simple harmony, tell in this part of the country; not merely him that the first, third and fifth of a to teach children to play a few tunes, but scale form its triad; but before you give to explain to them the fundamentals of him the written chord, show him where the art, and lay a sure foundation of mus- to find the keys, and strike them sepa-

Excellent advice; but do not let your major triads among the keys. aim become one-sided. Your teachers As you progress in harmony, follow the never meant it to be. Their words to you same rules as given above. The different were practical; not unevenly balanced intervals of chords and their progression:

upon the keyboard first, instead of upon them in black and white to begin with. the printed page. Teach him the names of So the theory of music will become of the black and white keys, which when vital importance to him instead of a struck are going to produce the sounds he subject of abstract meaning. wishes to make, before teaching him the Of what use is it for him to know the the piano for which you ask, should you without the notes? place the simple exercises for learning Practical knowledge is what is needed the notes before him.

Again with the scales

turn to the notes of the scales, with their

rately, then as one, till he can find all the

the relation of harmonies and the mys-One of the surest safeguards against teries of counterpoint:-explain all of dealing out too much theoretical matter these on the keyboard first, and let the to a student is: to concentrate his mind pupil hear the result, instead of explaining

signs or symbols which stand for these Perfect and Plagal cadence in print, when sounds. Not until he can find any key on he could not tell them apart when played

in all walks of life; and in the world of music it can only be obtained by means Instead of showing him the signature of a course of action as suggested above.





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ing is French, German, Italian, or Rus-

sian, what is meant by the term? A

school means the disciples of a man of

genius, superior knowledge, and of new

ideas, the value of which he demonstrated

and taught to his pupils, who handed

down their knowledge to succeeding gen-

erations. If the above mentioned schools

exist, it is true that a Belgian school

exists, and has existed from ancient times

and furthermore that the other schools

Italy, Spain, France, Germany, Austria

and even to the court of Peter the Great

of Russia, where they demonstrated their

advancement in the science and art of

composition, singing, and playing of mu-

sical instruments, and where they founded

modern development, irrespective of na-

That the artistic generative force of the

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gium)(

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also studied for a while with Wieniawski

César Thomson, Guillaume Remy, and

Ovide Musin were pupils of the Conser-

vatoire de Liége and of Léonard. Jac-

oues Thibaut, and Carl Flesch were pupils

Léonard, succeeded to the post of Joachim

at Berlin, Germany. Adolph Betti and

Alfred Pochon were pupils of César

The catalogue would read as follows:

(of Louvain, Bel- Henri Vieuxtemps.

Auguste Rouma (of Henri Léonard.

Marsick. Henri Marteau, pupil of

tionality.

Why the Violin Teacher Should Keep Up His Technic

wise teacher will use these few weeks for the purpose of brushing up his technic and making plans for his winter's work. Many violinists do not feel like devoting any time during the torrid season to practice, but here is where they make a mistake. In the height of the season's work there are weeks at a time when it is difficult for a busy teacher to get much personal practice; all the more reason then should he devote a portion of each day during the summer for practice. Even in the warmest summers there are occasional cool spells, when the time can enjoyably be spent for practice, and the mornings are usually cool enough to admit of a couple of hours practice at

Very few violin teachers keep up their technic as they should, and a large proportion of them drop playing in public after they have been doing professional work eight or ten years. When they are studying in the Conservatory or College American people ran after the longof Music, or with some noted teacher in haired foreign violinist exclusively, even this country or Europe, they work with the greatest enthusiasm and unbounded ambition. Student days over, this enthusiasm too often cools, and we find them drudging away, teaching, or doing orchestra playing, with never a thought of keeping up the fine repertoire of important violin works they once had at their finger tips. From a business and artistic standpoint this the greatest possible mistake. The violinist should make every possible effort, not only to keep up his technic but to improve it

Business Value of Playing

greatest mistake for the violin teacher steady work with the concert companies, getting new pupils there is no course as in the smaller cities. sure as this. Successful public playing is worth columns of advertising in the press, and thousands of circulars. "Hearing is believing," with the public. For a teacher, plaudits of large audiences. You may describe *by the hour to prospective patrons how well you can play and teach but one five-minute solo, well received by a large audience, is worth hours of talk in convincing people that you are a

and to hold those they already have. The increased prestige and popularity, caused found the means with the end. public, would enable them to charge in- to show their pupils how to play, whereas nic," by Frank Thistleton.

their own practice.

forces the artist up in his profession, as teachers I have ever known was located nothing else could. It brings in engage- in a city of 100,000 in the Middle-West.

although he might be inferior to the

native product. But there has been a

great change The American violinist is

being given a show, and his work is in

demand at good prices. We have such

successful American violinists as Maud

Powell, Albert Spalding, Francis Mac-

millen, Eddy Brown, Kathleen Parlow

All of the above-mentioned American

(the Canadian) and others.

few weeks until the burden of the year's length of their lessons down to a point teaching must be taken up again. The where they would have abundant time for the musical profession, and new pupils which they are the controlled to the controlled t who are willing to pay very high prices Another advantage of public playing is for instruction. How often do we see a that the player, if he is really an artist, great singer, pianist or violinist, who is gradually acquires a following of ad- in the public eye at all times, able to mirers, like that acquired by ministers, obtain \$10 a lesson for instruction, while politicians, orators, lecturers, actors, etc. a practically unknown artist, whose in-Nothing could be of more value to the struction may be just as good, finds it rising violinis, both in an artistic and difficult to obtain pupils at \$2 per lesson? financial way, than such a following. It One of the most successful violin

Growing Opportunities for American Violinists

One of the most encouraging develop- fares were paid in addition to this amount, ments in violin playing in America within and all he had to pay out of this was the past few years is the steady demand hotel bills and incidental expenses. for American solo violinists. It has not The demand for first-class orchestra concert-going public would have none of its own countrymen. Unless a violinist's name ended in "osky" or "vitch" or "heimer" he had no chance at all. The

scale, especially for symphony orchestras. the Faust Fantasia by Wieniawski, or It is not so many years ago that there something similar. He was well satiswere only two or three symphony orchestras in the entire United States. Now there are a large number. New York has several, and Boston, Chicago, Philadelphia, San Francisco, Cincinnat and Minneapolis have orchestras of the first rank. Then there is a large number of the smaller cities which have excellent orchestras which are doing good work. It is getting to be so that every city thinks it must have a base ball club

and a symphony orchestra. The American violinist is getting to be violinists have played many successful in demand for symphony work and higher gagements and applications for instrucengagements in the leading European class orchestral playing, as well as solo cities, as well as in their own country. work. It has not been so long ago that Besides the most prominent American a perusal of the lists of names of the violinists such as the above, there are violinists playing in our leading American played himself playing little unimportant From a business standpoint it is the dozens of others of lesser rank who have symphony orchestras showed nothing but numbers of the encore style. The result foreigners, but in the recent past there was that his pupils looked up to him as to give up public solo playing. For who play for clubs, societies, lodges, etc., has been quite a sprinkling of American names, and many of those with foreign everywhere. Some of the most prominent American names are American born. Twenty-five solo violinists earn large amounts. I years ago symphony directors imported personally know of one instance where all the violinists for their orchestras from an American violinist had a contract Europe as a matter of course, but at people want the man whom they have with one of the most prominent concert present any reasonable number of finely actually heard play, and receive the bureaus in this country for the sum of trained orchestra violinists can be picked \$31,000 for a single season. His railway up in our larger cities on short notice.

Expression in Violin Playing

THE violinist who has absorbed pure they should really teach them how to technic, and then imagines that he is a work, which is a very different matter. musician is, as he will probably discover higher prices for his lessons. Many sharply defined lines should be drawn in violin teachers claim that they have no teaching to enable the pupil to distinguish time for personal practice, that to do it between the means of expression and the they would have to slight their pupils. expression itself. The same thing applies Such teachers would find it an advantage to the player who is receiving advice on easy posture. to give up some of their pupils if neces- musical expression without having any sary, to make time for their own practice idea of the necessary technic. The tech-

In the case of children I insist on their violin teachers are indifferent public sooner or later, under a delusion. On relaxing their expression, and, when they players, but such teachers find it very the other hand, should his eyes never be are particularly stiff, in their looking much more difficult to get new pupils, opened to the fact that he is merely a happy throughout the lesson. I have very imperfect machine, he is in an even found that a child whose expression and to hold those they arready nave. The very imperior manner to the public performer can also command worse plight. For this reason certain while playing is a natural one does not stiffen, and plays with half the effort of one who is allowed to purse up the lips or fix the expression, or stand in an un-

cannot be overrated. Pupils should think of cat-gut. Though nothing but lamband for playing in public. What they nic of any instrument must therefore be in phrases instead of in single notes, men. gut has ever been used for the purpose. and for playing in public. What they like of any institution, mass customers would lose in dispensing with a few mastered before musical expression is poswould lose in dispensing while a rew masterial accommendation of the simply work to downed.

supplies temporarily, they would make back, sible and this should be taught in such will not then consider the playing of the simply won't be downed. many times over in the future, since their a manner that the pupil does not con- correct note the alpha and omega of music. Notes are the words; phrases the the Chicago packers have taken up fiddleincreased prestige and popularity, causes increased prestige and popularity, cause in the means with use call.

The aim of most teachers seems to be expression.—From Modern Violin Tech string manufacture with more or less

It is midsummer, and it will be but a creased prices for instruction, and cut the ments for concert appearances, all sorts. He had had the advantage of four years ers, and when he settled in the United States to practice his profession he resolved that he would not only keep up his repertoire and technic, but add to it as well. In order to do this he mapped out his day with that end in view. Mornings he kept to himself, for practice and study; no pupil was ever allowed to intrude on them, even if he had to sacrifice pupils on that account. His idea was that if he once broke into his mornings with teaching he would soon have every day more or less broken up, and no time left to himself. He thought that a single morning lesson would break up the atmosphere of these few hours which he religiously kept for his own study, so he kept the mornings clear. At the be ginning of each year he selected two new important violin works, a standard concerto and a miscellaneous work such as been very long ago that the American violinists is on a constantly increasing the Ballade and Polonaise by Vieuxtemps, fied if he could master and add to his repertoire two such pieces each year, besides keeping his general technic in good order, and his old repertoire in condition,

An Envlable Success

His public appearances were few but important, and on such occasions he played large important works, and not minor pieces requiring small technic, as is the mistaken course of so many teachers playing in public. Each appearance enhanced his reputation, and concert ention came in great volume. He did not make the mistake of having his pupils play big works in public and when h a great violinist, and spread his fame

As years rolled on this teacher advanced his technic and as he added two big works to his repertoire each year he soon had a repertoire which compared favorably with many exclusively concert violinists. This teacher saved his money, bought real estate which advanced in value and retired a few years ago with a fair-sized fortune. His success came entirely from the fact that he had the intelligence to see that the man who allows his own powers to wane is constantly falling behind in the race, whereas the man who not only keeps up his powers. but adds to them, is constantly growing in artistic rank, and all the good things of life which follow in its wake. As Schumann says in his Rules for Young Musicians, "Strive only to become a great and greater artist, and the rest will all

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WHEN we say a School of Violin Play- Henri Vieuxtemps, (of Verviers, nearYsaye, Hubay, Liége) /Martin Marsick, César Thomson, Ovide

Musin, Guillaume Henri Léonard (of Remy, Henry Schra-Liége)

dieck, Henri Marteau (successor of

were derived from the anci nt masters Martin Marsick Jacques Thibaut, Carl who went from the Low Countries to (of Liége) Flesch.

> Cesar Thomson Pochon of the celebrated Flonzaley (of Liége)..... Quartet. (Present Professor at

schools which were the source of our Guillaume Remy the Conservatoire (of Liége) National at Paris.

Charles de Bériot

Charles de Bériot, born at Louvain, Belancient Belgian masters was not depleted even to the nineteenth and twentieth cen- gium, 1802, died in Louvain, 1870, was turies is made evident by the great num- called the Father of the Modern Belgian ber of Belgian artists, musicians and School of Violin playing because of teachers, throughout the world, whose special manner of using the bow, first names have added luster to the ancient demonstrated by himself which gives school which attained immense renown in greater elegance, freedom and continuity the fourteenth, fifteenth, and sixteenth of tone. It was said of de Bériot that it centuries. Of our modern school the was a pleasure simply to hear him tune names of Grétry, Daussoigne, Méhul, his violin. His compositions are played Francois, Prume, Jacques Dupuis, Ge- the world over, and only an Artist can vaert, Chas. De Bériot, Léonard, César understand his works and play them as Franck, Vieuxtemps, Meerts, Radoux, they should be played.

Wery and others of the past generation Léonard was called Chief of the Belpropagated the science and art which pro- gian school for the reason that he so duced those who to-day shine particularly in the realm of the violin. The greatest as to produce a more voluminous and teachers of the modern French school at singing tone, and the use of the whole Paris were Belgians from Liége; for bow from frog to tip, and vice versa. instance, Lambert Massart, of Liége (who Furthermore his books cover the whole was professor at Paris for 47 years, his field of violin instruction. I believe that most celebrated pupils being Henri Wie- Léonard was not only a great, if not the niawski, Camilla Urso, and Fritz Kreis-ler) Léonard, Vieuxtemps, Marsick, and a great player. He was the first to play Rémy (present professor at the Conser- that classic—the Mendelssohn Concertoin Germany at Berlin with the illustrious Ysaye was a pupil at the Liége Con- composer himself conducting the orches servatoire, and of Henri Vieuxtemps. He tra.

Ancient records teem with the names at Brussels. Fritz Kreisler was a pupil of Belgian musicians who advanced the of Massart at Paris. Martin Marsick, art of music, founded schools, and left numerous pupils in all the European centers of learning, who continued the de velopment from generation to generation through the genius of certain ones. The term "school" seems not to be clearly understood by individuals who have the idea, that to belong to a certain school necessarily means that every pupil is turned out after the same pat mechanical manner. It is true that there is the science of composition, apart from the inspiration. There is the science of technic, and the science of bowing, which must be learned by every one who aspires to something more than superficiality, but although Corelli, Tartini, and Viotti owed their knowledge of the science of the art of violin playing to their predecessors of Lambert Massart Henri Wieniawski, the school at Rome, they were not alike Camilla Urso, Fritz as composers and players, all three retaining their particular individuality.

WHILE the American musician is enjoy- figures furnished by the authorities of ing one of the most prosperous seasons Munich, who are delegated for this parfor years, his European brother is suffer- ticular duty. This bureau keeps itself in ing sadly from lack of employment and formed, in the usual efficient German from want. The International Musician fashion, as to what every inhabitant says: "Since the war in Europe the un- that works for a living is doing." It employed musicians in Munich, Bavaria, should also be remembered that there are has reached the enormous figure of 88 now hundreds of musicians in America per cent., the highest of all trades or call- driven to these shores by the great war. ings from whom statistics were secured. Some are finding it very difficult to get This is not a random statement, but upon along.

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Department for Children

Edited by JO-SHIPLEY WATSON

Dorothy's Voyage Through Music Land with the Dream Fairy

(A Story for Reading at Children's Musical Clubs)

Fairy, "What dreadful place is this-take me away-I can't bear it!"

entrance to Music Study, this is the

place of bad time keeping, for years and

years the old man and his father be-

heads, catching rests and dots and ties

as fast as the mistakes are reported

Then Dorothy noticed this motto over

mistaken its meaning-"Music students

the path to the left was broad and

smooth as the road. Two tears rolled

down Dorothy's cheeks and the old man.

who was quite blind heard them fall and

he smiled wanly as he handed the Dream

Fairy two entrance tickets, they passed

It was a beautiful little house designed

for the village music teacher, through

the window Dorothy saw the teacher sit-

ting at a grand piano, the lid was raised.

of the case was black and gold; the

poised in a flower garden. The room was

piano looked like a gorgeous butterfly

filled with flowers of all sorts and the

soft curtains swung in and out and car-

and Dorothy walked up to the door; she

had even lifted the brass knocker when

and ten, who have kept lesson appoint-

ments, who have practiced regularly each

day, may enter without knocking. No

she noticed this sign above the door:

"Oh, I'd like to take lessons in there,"

"Music Studio. Little girls of nine

ried the perfume to Dorothy

"Neither can I," growled the old man.
"This," said the Dream Fairy, "is the

DOROTHY's day had been difficult, posi- boy shoveling these headless notes into tively disagreeable. The weekly music a big hopper. lesson had been more of a failure than usual and Miss Leander had said things, dreadful things so Dorothy thought.

The customary serenity of Saturday afternoon was greatly disturbed. Not that Dorothy shed tears, Oh no-not over a music lesson; perhaps over a movie show: but never never over Miss Leander, music was not so serious as fore him, have sat here clipping note

For Dorothy, music was little more than a pleasant diversion on Saturdays, from earth, he has never had a vacation, just a little filling in between Friday nor his father before him, and he has and Monday lessons. Dorothy didn't never left this chair since music study practice much, she just dabbled at the piano, "dabble" is the very word to express Dorothy's mode of practicing the the portal, it was not in Latin, not in us see if you are prepared. piano. Now to begin the real part of my Greek so you see she could not have story-please come a little nearer for it is a wonderful experience I am going who have counted aloud, may enter here, to relate.

Saturday night was well under way ticed the path under the portal was overand the great Dream Ship was signaling grown with tangle undergrowth while "All Aboard," when Dorothy came, running full tilt, to catch the boat, she had scarcely entered her snug berth, scarcely shut her eyes, or so it seemed to Dorothy, when a tap came at the stateroom door. Dorothy has declared these many years that she was broad awake when to the left and walked down the broad the tap came; but we must allow for path to the first house years and lapses of memory. Anyway it took many loud knocks to arouse Dorothy. She sat up and said boldly "Well, who are you?" and the dainty creature. who had entered, echoed back quite as Inside it was scarlet while the outside

boldly, "Well, who are you?" "I'm Dorothy Deakin, of Estes Street,

now, who are you? "Oh, I'm only a dream fairy, I've been appointed by the head fairy to escort you through a bit of Dreamland, a portion, I believe, that you have never seen before. At least there is no account of your having been there," and here she held up a card upon which was written many curious things about Dorothy

"Dear me," said Dorothy, somewhat surprised and a little frightened. "What I don't want to go with you, what others need knock."

near his chair stood a boy turning a

grindstone, the boy was grinding and

noise, thought Dorothy; as she came

I don't want to see that portion to-Dorothy bit her lips, for this was the second refusal and Dorothy was unac-"You must," said the Dream Fairy as customed to rebuffs she clasped Dorothy's hands and pulled

"What sort of place is this," Dorothy her off the couch; so they started to inquired. "Instead of a place for bethat portion of Dreamland, known as ginning again it seems a place of no be-"The Place of Beginning Again." ginnings at all " After a long time they came to the entrance, at the portal sat an old man,

"So it seems at present, we might rename it and call it "The Place Where as old as time. He held a pair of huge Priceless Lessons are Given Free of shears, and Dorothy saw that the walls Charge. of the lodge were covered with shears,

Dorothy feared the Fairy was beginning to sermonize, so she changed the have failed; come with me to 'The subject and asked about the factory grinding on the shears. Such a terrific across the street,

"That," said the Fairy, "is not a facnearer she noticed that the old man was tory, it is a hospital, a hospital for abused elipping off the heads of quarter notes pianos; for pianos that are never dusted, Fairy was telling her that she would come pianos that are never shut at night, again some Saturday night and they and man hores also statement book and pianos that stand in a draught, pianos would climb "Composer's Hill" together all the killing of notes that at all about his that stand near steam pipes. We will and so they parted at "The Place of Be chair, lay headless notes wiggling and pass it by, as they are much too busy to ginning Again. squirming. Then Dorothy saw another show us through."

"The greenhouse over there is the 'House of Wasted Time.' Around the said Dorothy to the Dream corner is the 'House of Torn Sheet Music.' Down the hill there is the 'House of Poor Sight Reading.' On the hill beyond, up there among the trees. live the composers Little girls and how who come here and who have mastered any one of their works no matter how short it may be if they play it correctly are given permission to visit the Com poser's Hill."

"How perfectly lovely!" And Dorothy gave two and three skips down the path "I want to see Beethoven.

"Well, Dorothy, I'll be glad to take you there," said the Fairy, "Come let

Then they entered a building called "The Temple of Music." Pleasant-faced teachers were there and smiling children. the first Dorothy had noticed; scraps and bits of music came from far and near. There was much bustling to and fro and the doors to rooms opened and shut silently. Finally Dorothy found herself in one of these rooms seated at a beautiful piano; the teacher beside her asked questions about things Miss Leander had often told Dorothy. Somehow Dorothy couldn't remember; the one thing she remembered now was the fact that she had never really listened to Miss Leander How hard it was now! Dorothy felt she was going to miss seeing the compose after all, simply because she had not paid attention to Miss Leander

The sunny, smiling teacher sat by her side. Dorothy must confide to some one. so she said. "Oh, really, now I'm here I must see Beethoven, may I?" "Of course, you may see him, if you will play for me the Minuet you learned with Miss Lean-

der last week." Dorothy- wondered how this smiling teacher could know about Miss Leander She did not wonder long. On the wall of the little room was a tablet, bearing the names of all Miss Leander's pupils; some were lettered in gold. These pupils she learned had passed and been permitted to visit "Composer's Hill."

But poor Dorothy could not play the Beethoven Minuet; she tried again and again; she had never really known it so: of course, it would not come. She told us she was not frightened at all; no one had ever been known to be frightened in "The Temple of Music." She found herself with the Dream Fairy in the street; she was crying bitterly and telling the Fairy about her failure.

"Well, dear, now you know that you Place of Beginning Again.'

It was the most beautiful place in that part of Dreamland. Dorothy never felt

(Children's Department continued on page 608)



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As the opening of the new season is now weeks off, settlement of the accounts of the past season is imperative. One word more, in making returns be sure that the name and address of the sender is on the outside of every package returned, and see that the returns are transported in the cheapest way—via parcel post, printed matter express, regular express, or freight. Full directions were sent with the June 1st statement.

Easy Octave Studies for the Pianoforte

All teachers will welcome a collection of easy octave studies. While it is essential that octaves be taken up as soon as possi-ble, nevertheless it is difficult to find books which are sufficiently easy to introduce in the early third grade. In the compilation of this book the entire literature of pianoforte studies has been scoured in order to find studies of the right type. Octave noforte study, so it is necessary to devote considerable attention to this department, but at the same time the studies which are used for the purpose should be musically agreeable in order to enlighten the burden of technical drudgery. In our new book the studies will be easy and full of variety, combining the technical and the musical sides in equal degree. Our special tion is 15 cents, postpaid.

Music Supplies by Mail Order

The Theo. Presser Co. originated mailorder music buying, and perfected it with more painstaking details than those of any of the dozens of competitors who have followed.

A careful perusal of any of our new list of classified catalogs will be found to explain in detail in the preface our system of dealing. It is worth reading. Any of those catalogs, or all of them (they .15 include separate catalogs for the piano, voice, organ, violin and other instruments. octavo music), will be sent free to any who ask for them.

The aim of this business from its beginning, about 1883, to the present, has been to assist the teacher by first publishing modern educational material for their use; second, to furnish those works at reasonable retail prices; third, to sell them to the profession at liberal discounts and on terms so liberal and so arranged as to be most convenient; fourth, to carry in stock the publications of the world so that mail orders, small or large, can be attended to promptly; and in addition to the above to have an organization of selection clerks, order clerks, correspondents and advisors who stand ready to attend to every detail of the needs of the educa-tional musical interests of the country promptly and efficiently.

It is most surprising the distance mail

will cover in twenty-four hours. An order mailed in Toronto can be returned from Philadelphia in thirty-six hours—almost then if you lived in Philadelphia and city to make the purchase. There is not too much that can be said in favor of il-order business.

During the coming season many small but nevertheless important improvements will all go toward doing the best that we can to furnish the teacher with what they want as quickly and as efficiently as it can

It will not be amiss to say again briefly, cond in stock orders as early as possible They cannot be sent in too early. Delivery can be made at any time, but the more orders we receive before the rush of the epening of the season, the more satisfaction we can give. If anyone desires catalogs on any subject connected with music, or advice on any subject, correspond

Children's Harmony Book By Preston Ware Orem

We are continuing during the current month the special offer on this new work. It is now in the hands of the printer and this may be the last month of the special introductory offer. We are aiming to have the book ready for the fall teaching, and all who are interested in a work of this character should not fail to avail themselves of this opportunity to give it an examination. This work may be used either for a class or private teaching, and although it is primarily intended for younger students, it may be taken up to the best advantage by beginners in theory of all ages. It will serve to pave the way for any of the larger harmony books, and it will not be found in conflict with any of the present recognized systems of teaching. There are many novel features in the book which will appeal to all. Our introductory price in advance of publica- special introductory price in advance of publication is 30 cents, postpaid.

Music Supplies for Fall Teaching Should be Ordered Early

Be prepared for a good season's business, and wise preparation surely insures a good ending.

Being prepared for a good season's business is as much in having good material on hand when the season opens as any other one thing.

We cannot impress too strongly on all the teachers of the country and the schools as well that the best way to have an ex-cellent selection of material on hand with which to start the season is to order it in advance, so send in your order for our own publications, or a general stock of publications of all publishers. Let us have your order early. In the summer months the best of attention can be given to the filling of an order and the making of a selection. Set the date of delivery and the package will be there on time. In no other way could this most important feature of the school's and teacher's busi-

ness be wisely provided for.

And in addition to all of the above advantages we offer a reduction on the transportation charges on all orders received us previous to August 15th. We will deliver packages of music with which to open the season to a central point near pay only the transportation from that Library arby central point to your city.

A great many people will always be late—the great majority—so that when September 1st comes and the selection orders are pouring in here how much better it will be for those whose orders are not only filled but are waiting in the studio for work to start.

On Sale order blanks, regular order blanks, both postal card and otherwise and our first catalogs will be cheerfully sent to all who ask for them. Our regular fall circulars, including much of interest to the educational interests of the country, will reach our regular patrons during the first week of September.

Elijah and Messiah

The offer for these two popular oratorios will be in force during the present month. We call especial attention to "The Messigh." In all editions the voice parts must remain the same. The only difference is in the accompaniment, which is the orchestra condensed into a piano arrangement. This is the only part that is distinct in the various editions. In our edition the accompaniment for "The Messiah" will be somewhat easier than the Best or even the Prout editions. This makes it more distinctive. Some of the editions of Messiah" are extremely difficult and reouire almost a concert pianist to do them is somewhat lightened. In "Elijah" the accompaniment is usually the same. The two works will be gotten out in most excellent style and will be from original plates. Our advance price is 30 cents, each postpaid, for a single introductory copy.

New Method for the Pianoforte By A. Schmoll

We will continue the special offer on the Schmoll Piano Method during the present month. We cannot impress too sincerely the real worth of this work. Our aim has been in all our publishing to make the study of music pleasing rather than a drudgery, and this book of Schmoll's falls so clearly in line with our policy that we take great delight in recommending it. We have had in contemplation the issuing of this work for many years, and it is with genuine pleasure that we can see our way clear at the present time to undertake the publishing of the work. We would most heartily recommend the work to any practical teacher. Procure at least one copy of the work while it can be had at the reduced rate. Our special advance price is but 30 cents, postpaid.

Music Teachers' Window Signs

Most music teachers' window signs are ugly and expensive. We have had our artist make two beautiful, simple, dignified designs. Both signs are fourteen inches long and eight inches high. Placed in the window of your home or your studio they are bound to attract attention and create favorable impression One sign is printed on stiff white cardboard and let

Music Studio.

The other is printed on rich buff cardboard and lettered in dark olive green Piano Instruction.

In ordering, be sure to state which let tering you want. The advance price is 20 cents. Do not be deceived by this however, as an individual sign similar to this made by the ordinary sign maker would cost you many times the price we have set. If you wish to have your own name lettered in the space we have left for the purpose write it precisely as you want it and enclose 25 cents additional. Name and initials must not be over 11 letters. Advance orders received now will be delivered during September. Just the thing to open your season.

The Musical Booklet

About one person in ten knows how to use the metronome advantageously. That one has learned to respect the little ticker on the top of the piano because he knows on the top of the plane because he knows that it is spelling "systematic progress" every moment it is properly used. A teaching specialist, Prof. Clarance A Hamilton, M.A., of Wellesley College, rammon, M.A., of welessey conect, writes his opinions upon the subject and gives definite advice and information. Isn't it worth a great deal to secure that information? Now you get our point. Prof. Hamilton's booklet is one of the Musical Booklet Library. A little library of special information which can be bought for a few cents, hut which contains in-formation worth dollars. Here is a list of these practical, inexpensive little booklets:

How Edward MacDowell Taught the Plano.
 By Mrs. Edward MacDowell.
 Progressive Ways for Securing New Pupils.
 By Allan J. Eastman.
 Making a Success of the Pupils' Recital.

By Allan J. Eastman.

Making a Success of the Pupils' Recital.
By Perice V. Jervis.

Trills and How They Should Be Played.
By James Francis Cooke.
First Step in the Study of the Pedais. By

5. First Step in the Study of the Fedals. By
R. Charles Sherman, Exercises for Plano
Students. By Dr. W. R. C. Latson.
For Students. By Dr. W. R. C. Latson.
By Thomas Tapper.
S. Feders, Thomas Tapper.
S. Feders, Term Notes of Richard Manshell.
How to Use the Metronome Correctly. By
Frof. Characte C. Hamilton, M.A.

Patrons ordering these booklets in advance of publication may have them at the following prices: Two copies for 15 cents, and five copies selected for 30 cents, the entire nine announced above for 45 cents. The books are ready to go to press at once, so they will be upon adthe single copies contain the best of a \$2,00 lecture or a \$5,00 lesson.

Introductory Offers Withdrawn

The two following works are herewith withdrawn from special offer. The introductory price cannot now be allowed. The books will be sent at regular professional rates, and on examination to any of our patrons who desire to look at them.

Eighteen Melodic Studies for the Piano forte, Op. 10, by Max P. Heller. Max Heller has made some very popular sets of easy studies. This is a most tuneful set of studies in the second grade. Price,

Twenty-five Melodic and Progressive Pieces for Study and Recreation, Op. 50, by A. Schmoll. A most melodious set of so-called study pieces; that is, really small compositions with an educational idea, They are in the early grades-one, two and perhaps some two and a half. Price,

The Increasing Cost of Materials

The European War, and the fact that The European War, and the fact that almost every commodity that goes toward the manufacturing of anything has been affected either by actual shortage or a supply which is not adequate to take care of the tremendous increased demand, has caused the cost of everything to increase in such proportions that it is difficult at this time to say what the end will be.

Publishers have been affected as much if not more, than any other line of business. Book paper has been offered to us during this week at more than three time its normal cost, and it is questionable where the supply of paper is going to

All of this points to only one subject— our charges will have to be increased. slowly and reasonably. Our patrons have will not be increased unless absolutely necessary. Owing to the increased cost of necessary. Owing to the increased cost of everything going into the manufacture of all books, the so-called "cheap editions" of standard and classic music, those standard compositions published in book form that have always been sold at too low a price, will be the first to be affected. The retail price will remain the same, but the dis-count on this class of publications will be adjusted in order to increase the dealers'

We trust that this whole matter will so adjust itself in the near future that no further increases of prices will have to be

Three Months' Trial Subscription to "The Etude" for 25 cents

During the summer months we offer THE ETUDE to new subscribers for three months for 25 cents. Any three issues from June to October may be selected. The primary benefit of this trial subscrip-tion is the retaining of your pupils' musical interest through monthly receipt of The ETUDE, where it would otherwise lag during the summer period. The Ervor will give them pleasing and instructive music suitable for summer playing, and in addition to this most excellent and stimulating reading matter. In many cases the subscription will be continued by the pupil in the fall. Why not try this with your class? Offer your pupils this trial subscription of three months for 25 cents, and we are positive there will be a hearty response.

Pischna's 60 Evercises

advanced pupils is progressing very satis-factorily. Our edition will be a new and factorily. Our edition will be a new and instructive one, by Mauritz Leefson, which will contain all that there is in any other colltion, with a number of additional varia-tions to each exercise. These exercises are all based on a figure that is carried through the entire chromatic scale. At least this is the case in the greatest part of the work. It is a work that has been used by some It is a work that has been used by some of the leading pedagogues of Europe and is becoming more standard as time goes on. Every one searching for something thorough, comprehensive and drastic we are sure will find what they are seeking in these Pischna studies. They form somewhat the same place in piano technic as does the Bach Well-Tempered Clavichord. Our special advance price is but

The Young Violinist By G. Wichtl, Op. 10

This most popular method for the violin will be added to the Presser Collecviolin will be added to the Presser Collection. It is a work that has been used
extensively by many of the leading
teachers of violin. This edition will contain also the Six Pieyel Duets, and a numtain also the Six Pieyel Duets, and a numtain also the Six Pieyel Duets, and a numteachers of violin. This edition will contain also the Six Pieyel Duets, and a numteacher of violin. This edition will contain also the Six Pieyel Duets, and a numteacher of violin. The control of the popular opuses
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Success Through Right Grading

IVING the right piece or the right study at the right time is a most important matter. The wrong step may cost the pupil's interest. Indeed, it often costs the teacher the pupil. This has happened in thousands of cases and the stupid teacher never goes to the root of things and finds out what is really the matter. have made the biggest blunders in grading. Conrad Külmer, the noted German pedagogue and editor, in his grading of the Two Vieted Innellien, of Bach, places the Intention in B minor and the Intention in December 1 and the latest the last named is more difficult because of certain motives and certain that the last named is more difficult because of certain motives and certain that the last named is more difficult because of certain motives and certain dynamic peculiarities. From the gesthetic standpoint the A minor Invertion may be more difficult but from the technical, that is the mechanical standpoint, it is very much simpler. Every teacher of any experience whatever knows what happens when the pupil reaches this measure in the B minor Invention.



Those little nervous paroxyms in the left hand that we call Mordents simply say "Halt" to the average pupil. The A minor Insentino contains nothing of this sort and technically speaking should come before the B minor Insention. This is not a small point for a technical obstacle that will cost a pupil two weeks delay and discouragement is expensive to the teacher and pupil alike. The thinking teacher of experience would not be likely to make a mistake in judgment such as Külmer makes. Külmer single in theory but in paretice he is no evicus error.

A REMEDY

So many have been the inquiries that have come to us from teachers refe So many have been the inquiries that have come to us from teachers refer-ring to grading, standardization, etc., that we have had "ASebeted Graded List of Fisces" printed in booklet form which we shall be glad to send gratis to any teacher sending us a postal request with full name and address. The list firs in finely with the Standard Graded Course but may be used independently. It is "just the thing" for the self-leby student. It is a teaching requisite that should be on every teacher's desk and it costs you nothing but a postal card. The list is the result of years of experience upon the part of experts. Seven hundred pieces, studies and exercises are given—a complete conservatory course out-lined. The teacher can select from this whatever suits the purpose best.

THEO, PRESSER CO., 1712 Chestnut St., Philadelphia, Pa.

Suitable Premiums for Etude Workers

There must be a number of your friends you can think of right this minute who are interested in muslc, among them several who would eagerly grasp the opportunity to place a yearly subscription to The Extron were the merits of the magazine only properly brought to their attention. The EXECUTE TO A STATE OF THE

Nothing, we believe, has a greater appeal to a woman than a handsome (but serviceable) hand-hag, and we have ac-O Exercises

This most important work for rather dyanced pupils is progressing very satisof our readers who send us the required number of subscriptions, each at the regu-lar yearly rate of \$1.50.

For TWO yearly subscriptions. A Black Crêpe, grain-leather, moreanlined Bag, six inches deep by six inches wide, including mirror and change purse

For THREE yearly subscriptions. A beautiful Black Goatskin, silk-lined Bag, with change purse and mirror to match. Six inches deep by six inches wide. Very latest design.

Songs

This work has been prepared in response to an increasing demand for a book of this kind. There are so many occasions in choirs where sufficient voices are not present to make up a four-part vocal harmony, and hesides there are many choirs organized for special purposes By Gurlitt

Summer Magazine Club Offers

We are listing below a few specially selected low-priced Magazine Offers, the quoted prices being good only for the month of August, and we urge our readers to act QUICKLY in placing their orders.

McCall's (free pattern)	
THE ETUDE	40 cbs.
THE ETUDE	\$1.00
THE ETUDE SQUEETE Save Modern Priscills Sav	55cts.
THE ETUDE	50 ets.
THE ETUDE Ladies' World Modern Priscilla Sav	
THE ETUDE Delineator Everybody's Must go to same addreas	.00 \$1.50
THE ETUDE \$9 Pictorial Review Saw	.15
THE ETUDE Woman'e Home Companion. \$3 American Magazine Sawe Must go to same address	.25
THE ETUDE	.75 75 cts.

35 Study Pieces, Op. 130

Special Offer for Immediate Renewals

When does your subscription expire? Have you inadvertently overlooked plac-ing your renewal order?

For just thirty-one days, or to August 31, 1916, we are going to give to every reader of THE ETUDE renewing their subscription for one year at \$1.50 during August a copy of our Popular Home Col-lection for the Pianoforte, containing 46 highly attractive pieces, for the slight ad ditional remittance of 15 cents, or a total of \$1.65. This is one of the best collec-tions ever offered. The pieces are not difficult; are NEW and ORIGINAL: sheet-music size, clearly lithographed on fine quality paper and strongly bound. Added to your musical library, this Collecion will give hours and hours of musical

This is one of the greatest values ever offered by THE ETUDE; is good for only the month of August, 1916, and whether your subscription has expired or not renewal order will be accepted from you during the specified time limit.

You may, If you choose, substitute any one of the following for the Popular Home Collection:

Singer's Repertoire.—Thirty-slx songs, including studio and recital songs, suit-Piano Player's Repertoire.-Thirty-nine

picces, of various styles—caprices, songs without words, reveries, and sim-ilar characteristic numbers. Popular Recital Repertoire.—Thirty-one

planoforte pieces, including standard and original modern works. Every

number a gem.

New Pips Organ Collection.—Thirty effective but not difficult pieces. An ideal collection for the organist.

New Book of First Piano Pieces

This book for the most part is taken from the picces that appeared in Tax ETUDE. So all our ETUDE subscribers know about what they may expect to receive.

The pleces will be the easiest that have been in THE ETUDE from time to time, and the collection will be published in a 50ent volume with strong, durable binding. The principal feature of the book is the amount of material There will be no less than 75 pleces in the volume, ranging from grade one to grade one and a half or two.

They will be arranged in progressive order. Our special advance price is 20 cents, postpaid.

Grove's Dictionary of Music and Musicians

Thousands of musicians, teachers and students have longed to own a complete set of Grove's Dictionary. The price of \$25.00 cash down was always a barrier. The Theodore Presser Company cut the Gordian knot with one scratch of the pen when the contract was signed, making it the Sole American Agents for the work. All Grove Dictionaries issued now in this country bear the stamp and the guarantee of the Presser Company. More than that the price was cut 40 per cent., or nearly half, from \$25.00 to \$15.00. Then, to make half, from \$25.00 to \$15.00. Then, to make buying still more convenient, the customer may pay \$3.00 down, receive the books complete and pay the balance at the rate of \$1.00 per month. Buying books in this way is like invest-

Buying books in this way is like invest-ing—like putting money in the bank. The books will last a lifetime and every musi-cian knows that they are indispensable. The Grove Dictionary becomes a tangible star in the control of the control of the control it is an assert musical who works one, and it is an assert than most. A dollar a month pure by in Grove is a dollar saved rather than the control of the control of the never miss the little manner. You may never miss the little manner to make the control of the donar saved rather than spent. You wan never miss the little payments, but after you had once learned to use the great musical dictionary you would not know how to do without it.

Remember, the whole five beautifully Kemember, the whole nee dealthus, hound volumes—4,000 pages—a work that took 164 specialists 16 years to make, is delivered to you complete with your first payment of \$3.00. Greatest Educational Work of the Age

MATHEWS' STANDARD GRADED COURSE OF STUDIES FOR PLANOFORTE Compiled by W. S. B. MATHEWS

The Leading Musical Writer and Educator of the Present Time

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from the best composers for the cultivation of technic, taste and sight
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phrased, and annotated, and supplemented with complete directions for the application of Mason's "System of Tonch and Technic" for the production of a modern style of playing.
Thirty years ago Music Teaching in

America was for the most part conducted in the most slip-shod and ex-travagant manner imaginable. The teachers were not to blame for the enormous expense of purchasing in-dividual studies and pieces of music for educational purposes, nor were experience to select the best studies for the right time. The Graded Course idea is an original creation of the Presser House. The Standard Graded Course has succeeded because it was bnilt along the lines which years of ex-

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SYSTEM Gives the teacher and the pupil the broadest possible system and combines the best elements of all schools. Every essential of modern technio is present in the most ECONOMY Makes the cost of necessary studies a mere fraction of what they would

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VARIETY The studies are haden from all the VARIETY The studies are haden from the studies are haden from the studies are haden to a course of studies all composed by one man.

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The Progressive Piano Student New ETUDE Prize Contest By Theo, Presser

been scarcely a teacher that has been using the Beginner's Method that has not or-dered at least one copy of this second book. In fact, it is almost necessary that a pupil continue in the same course, and this book will naturally follow the Begin-ner's Book. It starts with scale work and everything along the same grade, such as arpeggios and wrist and chord studies. It will take the pupil up to about grade two and a half or three, and will contain material enough for the second year's work. Our advance price on the volume is 20 cents, postpaid.

School of Violin Technics, Bk. 1. By Henry Schradieck

tion is 20 cents.

Melodies in Difficult Keys for the Pianoforte By Mathilde Bilbro

As early as possible a student of the The Greatest Gift plane should become accustomed to plane plane should become accustomed to plane should become accustomed to plane should be plane shou furnish agreeable and at the same time furnish agreeable and at the same time useful material for practice in the more unusual keys, especially in the sbarp keys. The studies are not difficult to play and they lie well under the hands, so that the entire attention of the student may be devoted to the sight reading. The special price in advance of publication for this new volume is 15 cents, postpaid.

Elementary Method for Beginners, Op. 38 By F. Wohlfahrt

Over forty years have elapsed since Wohlfahrt's death, but his Method for Beginners, like his excellent elementary studies, is still in considerable use. Much of the success of this method is due to the fact that Wohlfahrt was a good teacher, and well understood that difficulties have and well understood that dimenties are to be met one at a time. He arranged bis material accordingly. More than this, however, he had a natural gift for writing melodies, which he put to good use even in the most elementary exercises. When it is remembered how dependent is the violinist on ear-training for correct intonation, it becomes evident that all eleintonation, it becomes evident that at ele-mentary violin study should be tuneful from the start. The most wonderful violinists in the world are perhaps the Hungarian gypsies, who have no "method." They learn to play through an instinctive love of melody, which enables them to note on menony, which enhances them to You will not go astray in orderin overcome many technical difficulties with these at 20 cents, postpaid, astronishing facility. The special introductory cash price in advance of publication is 25 cents.

The Organ (New Edition) RV John Stainer

Bach's Well-Tempered Clavichord

We will shortly add to the Presser Col-lection this well-known volume comprising the first twenty-four original Fogues from Bach's celehrated Well-Tempered Clavi-chord. We are preparing an entirely new and handsomely engraved set of plates for in a continuation of the c

August 1st brings to a close THE ETUDE This work is positively promised for the opening of the teaching season. There has been scarcely a teacher that has been using have been a large number of entries and a very flattering interest has been shown.

The work of the judges will be completed as soon as possible and the announcements of the winners will be made in an early issue of THE ETUDE. All manuscript which are nnsuccessful will be returned to the senders as promtply as possible. We wish to thank all those who have contributed to this Contest, and we are only sorry that there are not enough prizes to some recognition.

Child's Own Book of Great Musicians

No volins student can be said to be thoroughly trained who has not at some time in his career made acqualitance with Schradieck's pedagogical works. He was spent a long lifetime studying the problems of his instrument. His work which we now offer on special terms has been carefully revised and edited by Frederick Haila, a teacher of wide experience and modern ideas. The special intro-Bach, Mozart, Schumann, Schubert and set of six may be purchased for 50 cents. The books already out to be delivered now and Handel sent as soon as it is completed. If bought individually the books cost 15 cents each, and that will be the regular price as soon as Handel is issued.

The Greatest Gift

The success of "The Greatest Love," Easter Cantata, by the same author, has inspired the present work for Christmas. First of all the work is suitable for the average choir; not a choir of trained singers, but a volunteer choir will be able to take up this work. It abounds in most charming solos and choruses and duets. The work will take about an bour to perform, and will be suitable for a portion of a Christmas program. We are perhaps a little early to make this announcement, but the choirs will soon be searching for some novelty for Christmas festivity. The work will be on the market in plenty of time for rehearsals. We expect to bave it in -print some time in October. Our special advance price for the work is 30 cents, postpaid.

Godard Album for The Pianoforte

Benjamin Godard, the distinguished French composer, bas beld his popularity possibly longer than any of the salon writers. The reason for this is that he writers. The reason for this is that he is original and chaste and interesting at all times. Some of his pieces, such as the Second Valse and the Second Mazurka and A Matin are played the world over and will continue to be played for the next and will continue to be played for the next fifty years. They are drawing-room pleces of a very respectable character and can be played by even concert planists. You will not go astray in ordering one of these at 20 cents, postpaid.

By John Stainer

We take pleasure in announcing that we have in preparation a new edition of this standard work. The great disadvantage in the old edition has been in the fingering, which was according to the American, or rather the English system. We have eliminated this and new plates have been made after careful revision and editing,

Theo. Presser Co. **Publications** Issued June, 1916

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Concert Gavotte, Newton Swift, June, Romance in A. T. LIEURENCE. July,

1915. (Violin and piano.) The compositions range from Grade I

to Grade IV and V.

Humoresque. W. E. C. Seeboekk.

Sweet Miss Mary. W. H. Neidlinger.

Aug., 1914. (Violin and piano.)

Anoust. 1915. (Vocal.) August, 1915. (Vocal.) Orientale, W. E. C. SEEDOCK, June, Rockin' in De Win', W. H. NEID-1914, Dialogue, J. H. Rogers, June, 1914.

My Heart's Desire. H. R. SHELLEY. a name he calls out his discovery, as for example, "Mozart." If he can then go Indian Flute Call and Love Song. T. October, 1915. (Vocal.)

New Music

Dance of the Midgets. C. W. CADMAN.

It is remarkable in now man; as is given in brackets. the European war is affecting the musical is given in brackets. Old Mother Hubbard. J. H. Rogers, situation in this country. The German government has announced that' it has Columbia's Pride. John P. Sousa, decided to prohibit the export of music November, 1914. (Piano, four hands.) either in printed or manuscript form. It Valse. J. H. Rogers. October, 1914. seems that the military censors are afraid Little Miss Muffet. J. H. Rogers. that the notes of the music might be used as a cipher to communicate military Triumphal March. E. R. KROEGER. secrets to the enemy countries. Thus, certain notes of different values could be made to represent the different letters instead of composers. All Smiles. T. LIEURENCE. February, of the alphabet. While this step may be necessary as a matter of military ex- for the club members to discover and Keeping Step. Theodora Dutton. pediency, it will be a sad blow to the play are as follows: Sonata, Prelude, musical world. However, it is quite pos- Invention, Etude, Bagatelle, Berceuse, Cradle Song. W. H. NEIDLINGER. April, sible that the ruling will be made effective Barcarolle, Symphony, Nocturne, Polononly in the case of new publications, and aise, etc. March of the Pioneers. E. R. KROEGER. that copies of standard compositions made In the Pavilion. C. W. Cadman. May, from plates made prior to the war will be required to write the meaning of each

The World of Music

(Continued from page sec.)

A WHEN of music at Evanston, Ill., was provided by the control of the control of

could be desired. The work was conducted by Louis Keenmerch.

A next of the fate William II, Sherwood License and the Line of the Line of

It is altosecher desirable that some ontward in the latest process of the process it is afforether desirable that some ontward and visible sign should be present as a re-minder of the fact that William II. Sherwood has a place in Chicago's history. The speakers on this occasion were Fannie Bloomfeld-Zelster, John J. Hattsheedt and Waiter Spry.

Autoro the greet business bosses in America recognizing the value of sanic as an aid to the weilter of employee, one has done more than the Carria Publishing Constitution of the Carria Carri

Musical Game of What Musician?

By Laura Rountree Smith

FACH member of the club is handed a slip of paper on which the following Dolly's Delight, J. H. Rogers. August, names of famous musicians appear with their letters changed. The first player to find all the names will receive a prize.

Another interesting way to play the game is to have the names written on a large card, placed on an easel. As soon as one member of the club can figure out to the piano and play a selection from Mozart, or relate something interesting Babbling Brook. W. G. SMITH. No- Why the Military Censor Bans about that composer, he receives a prize. A very informal musical may be given this way. The names will appear on It is remarkable in how many ways the cards as in the list. The correct name

NOC NOT NOT NOT NOT

OTRAZM. [Mozart.] ENEEOHTBY. [Beethoven.] POHINC. [Chopin.] Sonselehndm. [Mendelssohn.]
Wereidspka, [Paderewski.] LMINEECT. [Clementi.] OOKKZSIMWS. [Moszkowski,]

RAANWEKHCS. [Scharwenka.] This game may be varied also by having the names of certain musical forms

Some of the musical forms suggested

To make the game more difficult it may

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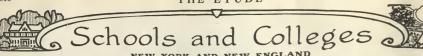
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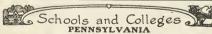
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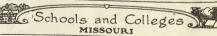
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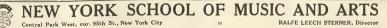
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A. This indicates that the composition in which these appear is written with a consider that the constitution of the constitut

O, Was S, S. Weiley, the compact of anthems, related to the feet, Charles Water, who evide vigous, Lower of My, Sond' and Rens, related to the feet, Charles Water, who evide vigous, Lower of My, Sond' and Rev. Charles Wesley, and Service of the same family as A. Yes. The Rev. Charles Wesley, famous as a writer of verse for hymns, was the of Methodism. John also wrote numerous hymns, but Charles wrote over 6,500 hymns, and used to a frender or less extent. Both and used to a frender or less extent. Both with the compact of the

Q. Who were Beethoven's best known pupils?-P. C. A. Carl Czerny and Ferdinand Ries.

Q. Why is rosin used on violes bores and what is if made off-F. D. The way of the A. Robin I made off-F. D. The way of give the A. Robin of the the way of the string. Without rosin the bow simply slips over the top of the strings, making very little sound. Rosin is the resin left after distilling off the volatile oil from turpentine.

Q. What is a tenor violinf—I., D.
A. In England the viola is often known as
the tenor violin. (In France it is called the
aito violin.)

Q. Why do the keys of my piano stick down after playing 1—M.
A. Probably your trouble is due to dampness. Sometimes wooden and felt parts swell in very damp weather and cause this trouble. A good tuner who understands regulating should help you readily.

O, Is it devisable to put olive oil on plano series [18]. The wires are rusty oil (usually kerosene) is sometimes used to remove the rust. One should use the greatest care not plank in which are found the plans which hold the wires. Oil in the wrest plank can for the inceptioned plans ower to leave such matters to the judgment and treatment of the tuner.

of the tuner.

Q. Should sustained tones precede the use of scales in word study?—N. Under the property of the

Q. Should planissimo practice continue throughout the artist's career T.-S. G. A. Planissimo should be practiced throughout an artist's career, provided it is done with a definitely applied vitality, and controlled no where except at the diaphragm.—
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G. I am continually bothered to know what music to piec in each grade. In there any know that the piece is not and to the point is what I start.

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